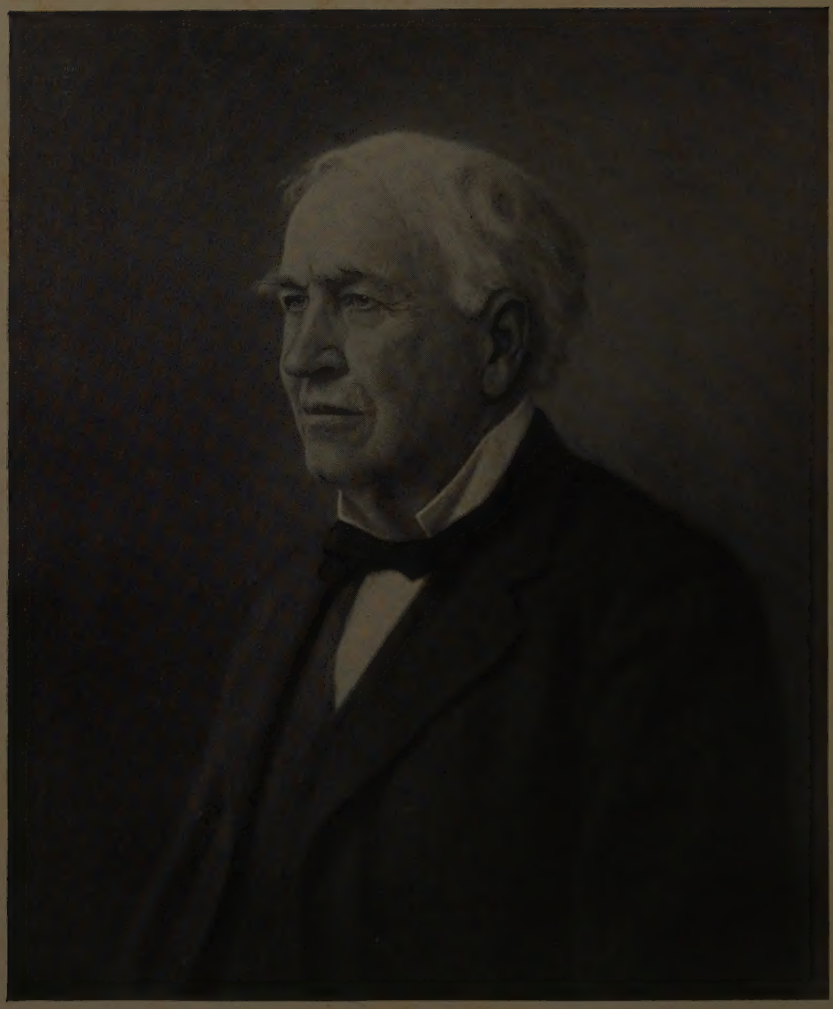
MOTION PICTURE THEATER MANAGEMENT



Thos A Edison.

Founder of the Motion Picture

MOTION PICTURE THEATER MANAGEMENT

BY
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PRESIDENT OF THE WEST COAST THEATRES, INC.

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MOTION PICTURE THEATER MANAGEMENT
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PREFACE

THE first book in a new field will attract a variety of readers. In the domain of the motion picture industry, no writer has hitherto attempted a complete presentation of the special matter of operation. This volume therefore is planned to reach the widest possible audience by considering one group of facts from a composite point of view. The general public will find the style direct and untechnical. Business men in non-related walks of commerce will be served by the economy of statement. For to those who intend to enter the profession, there is a wealth of detail clarified by a strict organization. Teachers of the new courses that are being held in universities and technical schools are hereby offered a text for assignment or reference. Theater managers may profit, surely, by reading in fixed print the summary of their own experiences and other people's ideas. There is a wealth of exhibits and illustrations which make the theme concrete and which should appeal to all.

When I speak of the motion picture as something new, I am not unmindful of the fact that it has already had a history of one generation. In thirty years thousands of ventures have had ample time to accumulate and exchange a vast fund of knowledge. The brevity of time has been matched by the strides of progress. In other words, we have arrived at a definite stage in our work. Looking backward, we discern certain unmistakable classifications, in various directions. No one has yet gathered these into one group under one cover. Hence this book.

The general public has evinced so close an interest in the production of photoplays, that I dare hope they will wish to learn more concerning the theaters they attend. As every one knows, the cinema is in existence and is still very much growing. I feel sure that those who have been patrons will be curious enough to spend a few hours acquiring a fuller notion

an executive; and an executive I still remain. If I have waxed enthusiastic here or there, it is because, where operation is concerned, I am and always shall be an enthusiast. Part of the showman's creed—the heart of it—is a love of the profession.

Finally, permit me to render a brief but heartfelt tribute to one whom I respect and admire for his contribution to the industry—Adolph Zukor. Through all the conflicts that arose in the building of a new industry, he stuck to his convictions and made himself a leader and a guide. My associations with him have been such as arouse a deep sense of appreciation.

May my own words help others in some measure.

H. B. F.

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Part I
Introductory

CHAPTER I

The Object of the Book

THEATERS, and particularly motion picture theaters, are to-day an important part of community life throughout our country. In many instances they are housed in the finest public buildings of the individual town or city. They represent investments ranging from one hundred thousand dollars in a small town to as much as three and four million dollars in one of the greater centers of population. The modern motion picture theater, a marvel of comfort and luxury, seats as many as six thousand persons. From some nine thousand theaters in 1910, the number increased to twenty thousand in 1925, with a total seating capacity of almost eighteen million, and an estimated average weekly attendance of one hundred million. In New York, the Paramount Theatre and Building embodies an investment in land and structure of nearly eighteen million dollars. This, of course, is the exceptional instance, because the outstanding one. It is significant as representing a peak, a climax in the history of operation.

The tremendous capital invested in motion picture theaters throughout the country is an indication of the sound foundation on which the motion picture theater rests. In one sense, the motion picture is an industry. From that point of view it is not merely national in scope, but even ranks with the preëminent industries, being in fact fourth in importance. Furthermore, it is a business as soundly stabilized as it is extensive and notable. When a single theater brings a gross revenue of two millions and more a year—and there are now many such theaters—it has reached a position second to that of no single interest in the commercial world. Indeed, the progress of the industry is one of the romances of American initiative. Born in 1896, and founded on the basic patents of

Thomas A. Edison, it has leaped to the forefront of national economic and social life in the brief span of a single generation. What a long jump from the crude "store" show to such palatial operation as exemplified by the Paramount and Roxy theaters in New York!

The reason for the miraculous growth is the fulfillment of a universal, deep seated, public need. It is a simple fact of every day experience that the new institution is typically and essentially democratic, enjoying, in every quarter of the globe, the patronage of millions of people of all ages and interests, from every walk of life. It is not uncommon to see a Ford and a Rolls-Royce discharge their occupants, at the same time, before the box office. "The Covered Wagon" and "The Big Parade," acclaimed by the most exacting public of the great metropolis, stir equally the hearts of people in the most remote townships. For the motion picture theater has taken its place alongside the church and the schoolhouse. In the words of Cardinal Dubois, one of the most influential religious leaders of Paris: "The cinema will become a great and beautiful thing. The faith which I place in it to-day is quite justified, and I remain convinced that to-morrow it will even surpass our hopes, that it will truly be the grand silent voice of the day, and that through it the world will be a better place." People have found that it is just as important to laugh, and to be diverted generally, as to be good and learned, that enjoyment is as truly a part of life as morality and knowledge.

The motion picture does not pretend to be an educational institution, although motion pictures in themselves have made and will make themselves felt as factors in education. It is the function of the motion picture theater to furnish clean, wholesome entertainment; and those responsible for production recognize the fact that pictures must be wholesome if they are to continue to prosper, because the overwhelming majority of the people will not long accept anything that is not of high standard. The result is that pictures are not merely acceptable, but that many of them are inspirational and elevating. Those like D. W. Griffith's "The Birth of a Nation," Paramount's "The Covered Wagon," Metro-Goldwyn-Mayer's

"The Big Parade" speak with a voice that is truly the voice of a great country and appeal with equal success in Europe and in the United States. William Fox's production, "Seventh Heaven," and First National's "The Patent Leather Kid" are other offerings of the same splendid character. Such productions not only entertain, but stimulate all that is finest and best in human character, and are thus comparable with the loftiest in literature. In comparison, moreover, with the drama of the stage, the drama of the screen has infinitely greater flexibility and range. It is not limited to the artificial devices of the theater. It literally has the whole world for its stage. It actually speaks a universal language. It takes people all around the world; into the laboratories of science, into botanical gardens, into the White House, down into the bowels of the earth and the secrets of the ocean. Recently the New York *World* said: "From Singapore to Savannah the screen has become one of the greatest agencies in the diversion and instruction of mankind."

These references to the progress and the merits of motion pictures are made only to emphasize the hold of the theater that exhibits them among the people everywhere. To-day such theaters are in simple fact the only places of entertainment to large and increasing numbers. Since that is the case, their proper operation is of vital importance. It is important, as we have seen, economically. The newspapers and the lighting companies are but two of the many local contributive enterprises. Nationally, over two hundred thousand miles of film are utilized each year. More than five million pounds of cotton and one hundred sixty tons of silver bullion contribute to this single output. An institution that employs from twenty to two hundred persons in each theater, and that draws its equipment from business houses of numerous and varied interests, requires administration second in importance to none.

Theater operation has consequently come to be recognized as a profession of exceptional merit and usefulness, and a high type of young man is being attracted to the ranks. In addition, the industry itself is aware of new needs and standards, so that an effort is being made to provide the recruits

with the fundamental theory and practice of the procedure involved in management. To this end, Publix Theatres, Inc., which is an important motion picture theater circuit, conducts a school whose specific purpose is to teach the essentials of theater management. As has been indicated, the principal reasons for the step are: the increasing importance of motion picture theaters everywhere, the large investment represented, the great number of theaters now in operation, the thousands of persons whose livelihood depends on the industry, and the important relationship of the theater to the public.

For the same reasons, and with the same end in view, this book will endeavor to present an analysis and exposition of the details of theater management—functions and procedure—based on practical experience. It is not intended to tell any one how to operate theaters successfully. Success in the field can be acquired only by practical experience and by those qualities which make for success anywhere and at any time. The aim of the text is rather to give necessary information drawn from reality, to marshal a vast array of miscellaneous fact in orderly form. In this way, the book may be of genuine guidance and of economical instruction to the right sort of candidate for managerial status. It is hoped, likewise, that executives at present in charge of individual theaters may find in these pages the clarification of this or that problem arising out of the nature of their work. Yet the writer cannot too emphatically repeat that success is based on level-headed capacity. Modern theaters, large or small, cannot be run on chance or guesswork. What this book has to give, together with the contributions of experts in various divisions, must be combined with acute personal intelligence.

In order to facilitate the most efficient presentation of the subject, the present text has been so ordered as to group the problems for convenient reference, without diminishing the emphasis on the prime consideration of management. Accordingly, the chapters are gathered into Parts, as follows: Part I is a bird's-eye view of the entire industry as an introduction to the place of the theater. Part II goes directly to general phases of management, in its relations with public, employ-

ers and employees, especially in connection with house direction, safety, and training. Part III is concerned with the physical building—construction, equipment, inspection, and maintenance. Part IV describes in detail the varieties of personnel and the manager's function in inspections, conferences and employment. Part V has to do with the fundamental problems of finance in budget making and control, and in purchase, stock, and insurance. Part VI considers the manager's relations with his advisors—the musician, the publicity man, the lawyer, and others. Part VII rounds out the picture in a summary of the past and some conjectures as to the future. In every division, of course, the details are viewed from the angle of the central consideration—the manager.

The methods and principles described herein are naturally not in use in any one theater. They are rather composite; that is, they are based on the procedure of the better type of motion picture theater, and are gathered from many instances rather than from few. Since they are without exception drawn from experience in operation, they constitute a theatrical standard that may serve as a practical guide. Yet executives must realize that expediency often takes precedence over theory, and that in theater operation much depends on the personality of the administration. Emerson has said: "Every institution is the lengthened shadow of some man." Business judgment must decide the occasions when theory is practicable, and when it is inadequate.

Since figures tend to vary greatly in the motion picture business, it would be misleading to feature them in a general account of this sort. Not only are there variations within regions and districts and cities, but within the individual theater there are variations from season to season, from week to week. Therefore figures will be introduced only when necessary, and even then will be used solely for the purpose of illustration, and must not be considered on the basis of unfailing accuracy.

These chapters are written after intensive study and after much first-hand experience in the operation mainly of large theaters. The content will therefore be found to apply most

closely to such theaters. It is believed, however, that the underlying principles should be applicable, with equal point, to any type of theater operated, no matter how small. Perhaps the local manager will profit from an opportunity to view the whole field in the large; or the small unit may be impelled to grow after the model of the greater. At any rate, the principles set forth should serve the individual operator with the basis of comparison and check in black and white; and since any type of theater that depends upon the public for support has much in common with any other type, the author hopes that his words may be of some service outside his own domain of motion picture theater operation.

CHAPTER II

The Industry and the Theater

THE history of the motion picture as an entertainment covers a period of thirty years. The early stage of the industry is similar in many respects to that of the story of oil, the automobile, and the railroad. The industry prospered only after a period of strife and fierce competition, and after several chaotic, climactic situations.

Those who persevered some twenty-five years ago saw in the motion picture the foundation of a great business. Without precedent or experience, these men felt their way along, conquered great difficulties, overcame great obstacles, and from a crude beginning, and after many random experiments, the business gradually prospered, attracting to it men of youth and imagination. In the same short span of thirty years, the motion picture developed an art, peculiarly its own. Despite its youth, it is compared favorably with the older arts, the drama and the newspaper, both of which required centuries of development.

Mistakes have been made, but no industry could have achieved what the motion picture has, unless it was fundamentally sound. Without background, those who developed a novelty into an industry that has reached a high plane have earned the respect and regard of people throughout the world. Even during the earlier, chaotic period, the record reveals a high proportion of progress. The pioneers were true builders, creators in the best sense. And those who are guiding the industry to-day have a clear realization of their responsibilities, both moral and educational, as apart from the financial consideration. If we can judge the future from the past, we may expect the same relative progress during the next thirty years as during the three decades that lie behind.

No criticism can be brought against motion pictures which

cannot be brought against books, with equal truth—there are good and bad pictures just as there are good and bad books.

As we grow better, motion pictures will become better—great strides have already been made—the future is bright already in this respect. The business is still going forward, ever climbing and growing. From a mere plaything it has developed into the favorite entertainment of the masses. The motion picture is constantly recording progress in entertainment and artistic values.

In 1922 the industry took a mighty step forward when the principal producers and distributors organized the Motion Picture Producers and Distributors of America, with Mr. Will H. Hays, then Postmaster-General of the United States, as their guiding counsel. The object of this association can be more readily understood in reading the code of ethics included in the articles of incorporation, filed in Albany, N. Y. Briefly they are:

"To establish and maintain the highest possible moral and artistic standards of motion picture production, and to develop the educational as well as the entertainment value and general usefulness of the motion picture."

Those within the industry gave their confidence and coöperation to the association, which went a long way to stabilize the industry and place it on a basis which warranted and received public approval. The motion picture industry laid plans for further progress and development and directed itself to expansion of its influence and its sphere of usefulness. It not only became the means of entertaining the people, but proved to be of great influence in molding opinion and taste, as well as a force for good will among nations, because of the universal language of pictures, showing the habits of all to each, and in that way bringing them closer together and eliminating misunderstandings. Furthermore, the same sound business principles that govern other American industries direct the policies and methods of the different groups of the motion picture industry.

There are three distinct branches of endeavor in the motion picture industry: that of (a) Production, (b) that of Distri-

bution, and (c) that of Exhibition. I will endeavor to make clear the function of each.

PRODUCTION

The production of Motion Pictures is accomplished by various groups, some of whom carry on the distribution and the exhibition (or theater operation) as well. The production of motion pictures is a costly undertaking, and if an organization is to maintain extensive studios, as well as a talented creative staff, it is extremely important that it be closely allied with the distribution, to insure for itself a steady outlet for the product of its effort. For this reason each of the leading producers maintains his own distributing organization. There are producers who make occasional pictures, and who arrange for the distribution of their pictures through one of the distribution organizations, which are always willing to circulate a product which is meritorious. There are producers, however, who make occasional pictures that do not measure up to the best standards; and such pictures are not encouraged through regular distributing channels. These pictures are released through the state right market, where the right to distribute the particular picture in a given territory is sold to a state right distributor either for a lump sum, or on a percentage arrangement through which the producers participate in the film rentals.

There is no definite formula in the making of good motion pictures. In many respects such production may be compared to the publishing of books, or the producing of plays. New ideas, originality in creation, are of equal moment in picture making as in any other phase of creative work. If the first essential of a good picture is a good story, the second is a good director. The preparation in planning and working out the scenario, and the amount of time that can be spent on the production, are of importance. Direction that brings out the story in a simple way, so that it may be clearly understood by all kinds of people, is always desirable. Coördination between all departments of production is essential to bring about a genuine result. A weak link may result in a poor picture. Story

value with heart interest, human in its appeal, that has pictorial value, with a novel theme of general attractiveness, makes for the best type of picture. In the mechanical phase, picture making has reached great heights. There need no longer be any tolerance of a standard below the best in photography, in lighting, in settings, or in technical equipment.

The stories that are made into pictures are recruited from the best material throughout the world, modern and classic; material is drawn from the best literature and from stage plays. In addition, the motion picture has developed a literature all its own; situations can be shown on the screen that could hardly be expressed in words or acted on a stage. With all of nature's background as a setting, writing for the screen involves a technique that is peculiarly its own. A stage play or a novel that is to prove successful in films must be entirely rewritten for adjustment to a different medium. Indeed, some of the biggest successes had no previous appearance in drama or literature. They enjoyed their first presentation as motion pictures—"The Ten Commandments," "The Lost World" and "The Big Parade." Furthermore, there have been instances of elevating inconsequential novels or plays to the level of such masterpieces of film art as "The Birth of a Nation" or "The Covered Wagon."

Motion pictures are designed to appeal to the majority of people. That is why the occasional "high brow" picture does not meet with the box-office success. The industry does not pretend to cater to the self-styled "intelligentsia." When sufficient people show interest in seeing a type of picture different from the sort now presented, the industry will be able and willing to supply the demand.

Those who are entrusted with the picturization of suitable material have a sympathetic understanding of picture requirements, and are guided by a pardonable pride in their effort. It is the sincere spirit in which they fulfill their task that is to a great extent responsible for the high average of the American output.

In production, the big development of the future will come through internationalization. This will bring about continued

progress for American motion pictures throughout the world, and make a new era for the industry. Such pictures will find added favor with the people of foreign countries, when the best artists and directors are brought to them through the highly-developed American technique. No foreign motion picture producing company can attract to itself artists, directors, or technicians in competition with America, whose resources and markets are without limit. Already, several important producers have taken definite steps in this direction, and have brought into their production organization directors, artists, and technicians who have achieved success abroad. There are, as well, foreign writers of importance, who will have at their disposal the highly-developed facilities of the foremost American producer. Such coöperative enterprise can meet with no less than world-wide favor.

The international appeal of American-made pictures can be better understood when it is realized that screen actors that appear in American films are recruited from all parts of the world. Mr. Will H. Hays recently made a survey of important actors, directors, and camera men in Hollywood. He found that 60 were Englishmen, 26 Canadians, 16 Russians, 23 Germans, 12 French, 10 Austrians, 11 Swedes, 7 Italians, 6 Hungarians, 4 Japanese, 3 Mexicans, 3 Danes. Others came from India, the Argentine, China, Roumania, Brazil, Poland.

The laboratory where positive prints are made from the negative is operated in conjunction with the production department. Large companies administer their own laboratories. Approximately 150 prints are made of each feature picture. These are divided among the exchange centers, from which the theaters are served. Two negative prints of each picture are made on different cameras; one is retained for national distribution; while the other is sent abroad for the European market, where the positive prints are made. Translators make titles for each country in which the picture is to be shown.

DISTRIBUTION

The distribution machinery of the motion picture has been developed to a high degree. Distribution means the renting of

the motion pictures to exhibitors throughout the country, the physical transportation of the film, as well as the proper exploitation of the pictures which are sold. The development of motion picture distribution during the last five years has truly been an achievement, and has developed a school of salesmanship of the very highest type. Intensive advertising campaigns, which are enterprising and productive, help in the merchandising of these pictures. These campaigns are backed up by efficient and concentrated selling methods. The man who is principally responsible for the development is Mr. Sydney R. Kent, who is regarded as the most advanced distribution executive that the industry has produced.

The machinery of distribution is conducted through approximately thirty-three key cities in America. Each exchange is presided over by a branch manager. The exchanges are divided into two or three divisions, which are in charge of Division Managers, who conduct the business from the home office under the supervision of the General Manager of Distribution. Each exchange branch is the base from which a number of salesmen operate, under the direction of the branch manager. These salesmen cover the territory, visiting each exhibitor in person. The sales campaign is inaugurated by divisional conventions, at which every one concerned with the sale of the picture is present. Sales policies and price schedules, which have been carefully worked out, are presented to the sales force. These conventions are remarkable expositions of skill in mass selling; the film men become instilled with the enthusiasm of their leaders, and undertake their selling with an enthusiasm which just can't fail. Their extensive selling machinery brings distribution into immediate and close contact with practically every theater throughout the country. An elaborate system of shipping, presided over by experts, covers the network of theater bookings in each territory, insuring prompt delivery of film. A foreign department covers the European field in much the same way as the domestic distribution department is covered. The foreign department of a large distributing organization reaches every civilized corner in the world.

During the year 1926, approximately 749 feature motion pictures were produced and distributed.

The future will bring reciprocal arrangements between American and foreign distributors, which will carry to every country the best of foreign-made productions.

The distribution described herein is in reference to feature motion pictures: the same practice applies to those organizations that distribute short subjects.

Motion pictures, either features or short subjects, are rented to exhibitors for the specific period in which they are used at each theater. Rentals vary in accordance with the size of the city or community, as well as with the type and size of the theater, and also in accordance with the run—first, second, third, etc. In most instances, the rental is a flat sum, which is based on the possible box-office receipts. These are scheduled by experts who are familiar with the film rental possibilities of the theater, and that figure is gauged against the national quota established for the picture to be sold. Each exchange center has some percentage against a national quota, established in accordance with its theater possibilities. In turn, each theater to be served has some part of the exchange center portion of the quota. In this way distribution organizations establish quotas which may be depended upon, and the sales possibilities tend to decide the amount of money that can be put into certain types of production.

Box office possibilities of each type of production vary, and values are determined only through expert knowledge by both distributors and exhibitors. The latter buy pictures in groups, and frequently give preference to the organization which releases what they consider the best type of product. They then fill up the remaining, or open dates, with the next best product. Block buying is of great advantage to the exhibitor, because it guarantees his theater a definite supply of pictures of an established quality. Although pictures may be bought in groups, the price of each picture is contracted for specially. In some instances distributors receive a percentage of the receipts in lieu of a flat rental, and in other instances a guarantee as well as a percentage, depending on the local situation.

With the development of chain theater operation, there will probably come a change in production and distribution methods. It is obvious that as the buying of motion pictures narrows down to several smaller groups, there is no necessity for maintaining a very costly, extensive selling machinery.

When it is considered that there are approximately twenty competitive branch offices in thirty-five or more key cities in America, each exchange employing a number of salesmen, it can readily be seen what a tremendous sum is involved in the present system of selling and distribution. Selling costs have averaged between twenty-five and thirty-five per cent. of film rentals. The simplification of distribution machinery will mean the saving of vast sums.

The average motion picture theater annually rents from distributors approximately 175 feature pictures and about 350 short subjects; thus it can readily be seen what vast machinery is necessary to keep the 20,000 theaters furnished with product!

THEATER OPERATION

Of approximately 18,000 theaters in this country, about 1,000 are controlled by distributing-producing organizations. It is natural and logical for the producer-distributor to maintain a contact with the ultimate consumer, the motion picture patron. Just as oil producers buy up refineries and gas stations, just as manufacturers of electrical equipment buy into public utilities, so it is to be expected that the producer-distributor shall consider theater operation an important part of his activities. The theaters which are operated by producer-distributors may be said to be "Key" or "First run" theaters, and are really show-cases where they may show their pictures under the most favorable circumstances, at the same time affording independent theater owners an opportunity to gauge the public reaction to the pictures presented, and serving as a guide to value. It is therefore to be expected that the number of producer-distributor theaters, owned either directly or in part, will increase. All the economies and advantages accruing to the widely successful "Chain" operation may be supplied also to the theater circuits. In addition to the theaters owned

by producing-distribution interests, large chain operations have been developed and will continue to be developed by exhibitors, having no financial affiliation with producer-distributors, yet associated through a common bond of interest, and tending to bring about improved standards of theater operation. Certain types of theaters will always be operated by independent exhibitors, whose talents and abilities are essential for the theater's success. The personal element in theater operation is of great importance, and there will always be room for exhibitors of personality who understand theater showmanship.

THE PLACE OF THE MOTION PICTURE THEATER

There is hardly any need to define what is evident to all. To the general public, a motion picture theater is devoted to entertainment by means of films, where all may attend who pay for admission in accordance with a scale of prices posted at the box office, provided they conduct themselves properly. On the other hand, it is equally obvious that such an institution is a business, an enterprise offering to the community a highly desired commodity in exchange for income that must, naturally, include a profit. Any cinema, anywhere, is both of these things, and succeeds in measure as it accomplishes the double aim of amusement and financial return.

In another sense, each theater might require separate characterization. We are not likely to confuse the simple structure at the country crossroads with the mammoth edifice that towers above the crowded city thoroughfare. The problems, the possibilities, the ingenuities of management will show a thousand and one distinctions between this house and that, one manager and another—to say nothing of the manifold differences of music, advertising, service, and even sanitation which set off one amusement center from all the rest. A theater, like a man, is a personality—for better or worse—by itself; and each one defines itself to the locality in its own way.

Yet between the general definition and the particular, there still lies the possibility of making certain classifications according to certain similarities. The trade does not pretend to cater to all alike, or to each entirely on the basis of special need. A

number of types are recognized; and while their function is the same anywhere, and their needs different everywhere, they are found to group themselves naturally according to broad similarities determined by experience.

The better sort of theater, for example, is known as the "De Luxe First Run," a title which indicates a richness of display, a priority in the showing of recent pictures, and, of course, a great income. This kind of house caters to the pleasure of an entire metropolis. Accordingly, it is situated in some central district, such as the main business or shopping zone. On its program will be found a feature, which consists of five to seven reels of a thousand feet of film each; a number of short subjects, generally comprising a one- or two-reel comedy, and a news weekly; or sometimes a travel scenic or other novelty subject. In larger cities, there may be also one or more of the following stage presentations: a revue, a prologue inspired by the feature, a dance divertissement, soloists, or some number specially produced by the management. Frequently, well-known actors or actresses appear before the patrons of a De Luxe Theater.

"Neighborhood Theaters" are located in residential sections, and are thus to be distinguished from the first type. They may seat three or four hundred, and be of simple design; or they may vie with the finest class of downtown institution. The size and magnificence are determined by the size and character of the surrounding population. Such theaters usually play motion pictures after the first showing of the more centrally located houses, and are therefore distinguished from them by the name "second run." The type of program, otherwise, is practically the same as that of the De Luxe, except that in smaller and smaller communities the auxiliary elements are fewer and less elaborate. For instance, the full-sized symphony orchestra dwindles by degrees to a solo organist as we go down the ranks; and the elaborate changes of scenery are in some places reduced to one permanent stage design, and in most are not to be found at all. Yet in cities of great size the neighborhood theater may present a program in every way as

ambitious as the one downtown; excepting that the orchestra seldom exceeds thirty pieces, and the showing of the "second run" feature is made "simultaneously" with that of other neighborhood houses.

Third, fourth, or fifth run theaters are to be found wherever the population warrants the type. The importance, naturally, diminishes with the run. Among these are to be found the so-called "sensational" houses. They are generally small places that cater to the element which craves "action" pictures, that is, not only western subjects, but others that may be called melodramatic in the extreme. They can best be characterized as being of the "Nick Carter" type. They help fill the place left by the "ten-twenty-thirty" stage show of the last decade. There is a sharp line of division between the conduct of the "sensational" type of picture theater and the others.

Another kind that may properly be classified with motion picture theaters is the vaudeville-picture house. This type is found mainly in the large cities. The program consists of a feature and five or six acts of vaudeville. The pictures exhibited are either second run, or first run products of secondary importance. This type of theater reached its highest development under the policies established by Loew's under the supervision of Nicholas M. Schenck.

In some parts of the country there is a type known as the "double feature" house, because the program consists of two features instead of one. The purpose, obviously, is to entice the "bargain" instinct of patrons. Yet there are distinct disadvantages in such procedure. It is like asking a person to read two novels in the same evening. The operation of these theaters seems inadvisable to the most constructive minds of the industry, and is discouraged as much as possible.

In the smaller towns the local theater often houses the motion picture as well as the vaudeville, legitimate, or concert attractions, playing each for a day or two, according to bookings. A community of this size is willing and able to patronize a variety of amusements, but is not large enough to support a run of any continuance. The theater therefore is a kind

of cross-section of the world of entertainment; and it is significant that even here the new art is giving more than a good account of itself among its elders.

No classification of motion picture theaters would be complete without mention of the greatest type of all—the type which I shall classify as the "Super." It is the last word in architectural treatment. It seats, usually, from 3,500 to 6,000 patrons—a city under one roof! It contains lobbies and public rooms of grand scale, whose proportions are comparable with those of great public buildings. In most instances, too, the super-theater equals the best of contemporary structures in decorative effect. It has the spaciousness, the luxurious appointments, of an elaborate mansion. Of this type the best instance to cite is the Paramount Theatre, New York, which will be treated in detail in another chapter of this volume.

Since these various groups are well defined in the industry, it stands to reason that management of a given theater must bear in mind the kind of patronage to be attracted, and must act accordingly. Care must be taken to insure the surroundings and accommodations which will attract the desired patronage. If, for example, the clientele desired is of the steady, self-respecting middle class, the lobby and other portions of the house should be as clean and cheerful as the home standards of patrons naturally would demand, and displays should be bright and attractive, but not cheap or sensational. It is generally conceded that a theater personality will attract a particular class of people.

Sometimes, of course, changes of neighborhood and of population will dictate a distinct alteration in the personality of the house. Managers must take cognizance of such shifts, and be guided by them. For example, 125th Street in New York was for a long time considered the "Main Street" of people living above 110th Street. In recent years, however, the colored belt of this section of Harlem has come down so close to 125th Street that the thoroughfare no longer attracts white residents living to the south of that line. There has consequently arisen, for the managements of theaters located on the street, a problem requiring the most alert judgment and re-

sourcefulness. In the same manner, a new class of people will often encroach on a district of established character, and inevitably the whole personality of the local theater will undergo marked change. It is therefore sound policy to make a careful study of conditions that will insure the attraction of the desired clientele. The factors here are location, design in structure, service, and quality of entertainment.

Whatever has been said in this chapter concerning production and distribution is offered to the reader merely by way of setting for the better understanding of the chapters that are to follow. They deal with our real theme—operation. And operation, reduced to its elements, means the motion picture theater itself. It is the point at which industry and consumer meet—the local market of a national supply and demand.

The hundreds of thousands who congregate nightly under the exhibitor's roof are indulging in a luxury only in a secondary sense. Truly, they gather here as they go elsewhere for bread; because here, as nowhere else, is to be found the civilized man's great necessity—release from the day's routine—an alternation from perhaps tedious reality to liberating romance. They turn their faces to a blank wall which, at the operator's command, becomes a window upon the variegated globe of the actual, or a magician's crystal into which frustrated hearts may gaze and find of moment for the recognition of life's dreams and ecstasies. Lost from the humdrum, they thrill to adventure, melt in love, or throb with sympathy. This is no luxury, this hour of recreation that falls like manna on the hungry spirit; and just as housekeepers go by habit to those shops that best supply them with the bread and meat of daily subsistence, so the steps of the hungry for romance may be drawn to the door of the exhibitor who knows his mission and performs it truly.

What the performance means, in plain terms of management and service, the remainder of this volume, I hope, will make clear. There are chapters on the manager and his subordinates. There are chapters on construction and maintenance. There is a section on finance, another on auxiliary and contributive elements. These contain common sense counsel, based

only on actual practice. In general and in detail they are intended as a practical guide. Yet they will be something less than most effective to that manager who, armed with theory to the last footnote, has never learned that he is the director of a business enterprise that ministers to a great, insistent want by providing the product of a vast and growing industry.

That is the place of the moving picture theater.

Part II

Management and Organization

CHAPTER III

Management and the Public

THE manager of a theater has certain specific duties: to plan, to make decisions, to select capable assistants, to inspire a spirit of loyalty among his staff, and to strive to make his theater a public institution. In many ways he is the arbiter of the public taste. That is, although he takes guidance from the tendencies of patrons toward amusement, he must be the super-salesman in the respect that he induces people to respond to the future market, which he knows in advance. He must win interest for coming programs, and spread the feeling that his theater is zealously studying the public wish in order to provide more than the usual entertainment.

On the other hand, the manager cannot cater to patrons at all unless he is an alert, responsible executive, conscious of the problems of his business. Pleasing the public is his objective. To that end he must supervise every function of the business, and be conversant with details, though not ridden by them. A man driving a team does not pull the wagon—he holds the reins and keeps an eye on the road. So, to carry out his obligations effectively, to live up to the responsibilities of leadership, the manager must have proper perspective of the enterprise under his care. He must accordingly keep himself free to observe, so that he can think straight, and thus plan wisely and control surely. Yet his place is not at a desk, but in the theater. He should circulate among the patrons, with eyes and ears wide open for significant reactions. He should always sit through the first performance of every change of program, so that he may readily make advisable improvements. He should be personally available during the time of peak attendance loads. In this way, while in close contact with actual operating con-

ditions, he is not distressed or distracted by them to the extent of failing to see the forest for the trees.

Since he is not a person who lives and works from day to day, he must plan future operations carefully. He thus avoids the mistakes that arise from overtimidity and snap decisions. Careful planning clarifies the policies of the theater. Where the patron's interest is bounded by the single performance, where the outlook of some subordinate is but a week or two in advance, it must fall to the manager to be a reader of coming events, and to prepare for or against them. Perhaps the most obvious instance of this simple truth is connected with contracting and booking motion pictures and other units of the program. Just as it stands to reason that these must be arranged for considerably ahead of play date, so it follows that intelligent and telling advertising campaigns require forethought and sometimes strategy. In similar ways, as will be explained elsewhere in these pages, there is constant need of foreview in matters of finance, statistics, personnel and stock keeping.

It is the combination of experience and foresight that fits the manager for his chief function—the making of decisions pertaining to important questions. This responsibility is not to be delegated. Routine may be left in the hands of trusted employees when such a step is temporarily necessary; but policy can originate only from the top. Furthermore, decisions must come from one mind alone, since they should be made promptly, with an absolute minimum of delay in the asking of questions. Timeliness in theater operation is a consideration impossible to overemphasize. For example, it is not enough merely to anticipate a holiday and to prepare to share in the celebration. The alert manager is on his toes to keep time with any public-spirited movement that may arise, perhaps without warning. He must breathe the spirit of the day and thus capture the confidence of the public. A theater that leads the way can turn its audience into a following.

The same eagle-eyed scrutiny must prevail within the theater. Just as it is the general, understood purpose of the industry to sell entertainment, so, more subtly but no less

truly, it is the function of the individual theater to sell service. In this respect, there is a strong resemblance between a theater and a hotel; and wisdom would point to an adoption of the policy of the Statler houses—"the guest is always right." Such an attitude solves every question in regard to service automatically.

Since the theater is a commercial enterprise, one of the manager's duties in relation to the public is to have a keen notion of competition. He must be eternally comparing other operation with his own. He must not be lulled into a feeling of satisfaction or security, but must strive for better and better results if his theater is to maintain its progress. It is not difficult to know of a competitor's activities in this field. Service, cleanliness, advertising, and type of entertainment are matters that lie on the surface for a watchful eye. Furthermore, no manager, in making comparisons, should take himself or his rival as the standard, but should go out of the neighborhood, and even out of town, to make sure that he is measuring himself up to a level that is really high.

One source of information on this subject, quite as valuable as his own observations, is the light shed by suggestions from patrons. Such information may come to management through letters, complaints, or comment to attachés. It is good practice to provide employees with printed forms whereon such comment may be noted, to be passed up to authority. Many theaters maintain boxes into which patrons are urged to drop written suggestions or complaints; and in the ordinary run of affairs every theater gets letters of complaint and commendation. Modern managements encourage any form taken by the commenting spirit, because of the valuable clews offered as to what the public thinks right or wrong, and especially as to what the public thinks is right or wrong with the theater in question.

Another—indeed, an indispensable method of studying the public—is made use of when the manager puts himself in the patron's place. He visits his own theater as the patron would; and not only that, but he visits other theaters with the same point of view, and studies everything from the curbstone to

the stage. Animated by the spirit of one merely out for an interval of diversion, he adds his own conscious, active inspection along the lines of what he knows to be the best. Whereas the patron drifts to a seat before the screen, urged by an unanalyzed mood of excursion, the manager dissects and notes with every ounce of judgment he can bring to bear. This is no guesswork. It is brain work and the moment a manager deteriorates into a poor judge of the public's desires, he ceases to belong to this business. The moment he finds himself waiting for the competitor to show him what to do, instead of going him one better or showing him the way, he has fallen behind the march of the times and dropped back to a rear rank in a parade that is always moving ahead of him.

If the foregoing objectives are to be summed up in one expression rather than in any other, they are to be put best in the two words, Good Will. No theater can be successful without good will. Very few institutions are so sensitive to public good will as is the motion picture theater. The entire staff, from the manager down to the porter, must have an instinct for hospitality. Each constitutes an important part that makes the whole staff one perfect host. The ideal service should be as unobtrusive as it is kindly, permitting the well-behaved patron to make use of the theater undictated. It is not good hospitality to direct or drive the patron in a direction opposite to the one he wishes to take. In some theaters the idea of service is carried to an extreme because of the so-called military training of the staff. The result is a stiff and artificial machine that gives the attachés an uninviting manner. Perhaps it is impressive. But do patrons come to be impressed, or to have an enjoyable time? Is it not the recollection of that enjoyable time that brings them back again and again?

A public mint and a picture theater both make money; but the former manufactures it, and the latter earns it. That's the only difference, but it's all the difference in the world. No manager has a right to think that he has raw material and that he is going to turn it into dollars by machine methods. He has to win his public and hold it. Let him get them to come, to come in crowds and repeatedly. But the electromagnet of

good will needs the unresting current of something dynamic.

So far I have spoken almost entirely of the manager because it is upon him that the emphasis falls. No one, naturally, expects one man to perform all the functions of the theater directly. Any number of people, from a handful to hundreds, will be needed to keep the house going. But these people, in the last analysis, either spell one management, or the manager has failed. The girl who sells the tickets is not working for herself. If she is, the organization has one decidedly weak link. No. She is not completely an individual. She is that part of the management that sells tickets; and unless she knows it, she is incapable of representing the theater, of furthering its highly developed policy, of protecting and nurturing its accumulated good will. And since the manager is responsible for her duties as he is for the whole business of which she is part, he fails when she does, or succeeds in measure as she lives up to the requirements of her post.

Here we logically take up an indirect connection between management and patron—indirect and therefore all the more necessary to make sure of. We begin to see, too, how every act of management—even to hiring employees or buying supplies—must be actuated by the same urge to acquire good will as is present in program-making or publicity. Therefore the manager must be a man who can handle employees as well as patrons, expenses as well as receipts. He can not conceivably show each patron to his seat, so he engages ushers to do it for him; and he must impress those ushers that, in performing one of his duties, they must do it as he would—courteously, agreeably, with the success of the house at heart. Instead of scrubbing floors with his own hands, he keeps his theater clean with the hands of the porters and the scrubwomen. Every element of the organization is an extension of his policy and himself, not for self-glorification, but for success.

Accordingly, certain common sense procedures are inescapable. In the first place, the individual employee must be instructed, in detail, not merely in the routine of his task, but equally in that manner of performing it which shall accord with the highest standards of the house. Specific instructions

leave no doubt and minimize the danger of giving offense. They should therefore be administered to new employees not by one means but by every means possible; word of mouth, written or printed rules, example and drill. Where the size of organization warrants, the employee should furthermore be aware of the whole organization and of the function exercised by his department and by himself. To this end, meetings of departments and of the entire staff are desirable. Here the manager can at one and the same time infuse the individual attaché with his spirit, and create within the group a vital esprit de corps.

It can readily be seen that routine, on any scale, would consume all of the manager's time, and detract from his executive function. It is therefore necessary, in large theaters, to deputize certain supervisory functions to heads of departments. An unforeseen occurrence may require executive attention; but a repetition is handled by a subordinate. That is, important decisions are still made by the head; but routine is carried on by employees engaged for the purpose. Thus routine becomes a standard method of doing certain work, a calculated and habitual procedure tending to produce efficiency. For example, there should be a certain established routine for every group of workers in service, in finance, in inventory, in daily reports on cleanliness, ventilation, and burnt-out lights. Without a definite routine of accounting, the reports which serve as a business control would not be available. Of course, safeguards must be taken to prevent routine from deadening into red tape; but no large theater can afford to operate without specific routine, routine that conforms with, and changes with, actual conditions.

It is therefore imperative that the manager choose his department heads with care. They are employees with definite duties, and must be steady, loyal, and active. On the other hand, they are minor executives, and must be capable of holding good inspections and making intelligent reports. Since it is through these men that the manager reaches his employees, it is necessary for him to be in touch with them. Individual conferences are excellent and should be

periodic. Yet these are not enough. A valuable aid to theater management is the weekly or bi-weekly meeting of department heads, not only for discussion, but for inter-department adjustments, and for the excellent effect on esprit de corps. Department heads are made to feel that they are important parts of the organization and have a voice in its management. Furthermore, the manager finds splendid opportunity to disseminate the ideals and policies of the company, to inject his morale into the minds and hearts of those who carry the message to their subordinates for the winning of the public by the reflection of a high and human standard.

The maintenance of strict discipline among all employees is an extremely important factor in guaranteeing proper service. The manager must see to it that department heads maintain such discipline by supervising their immediate staffs closely and by pointing out any infraction of the established rules. The heads must maintain their superiority, neither permitting familiarities nor indulging in favoritism. The best discipline is one that is not noticeable, but that nevertheless exists. The operation of a theater can be compared with that of a ship, where every member of the crew, from bridge to engine room, knows his place and does his duty.

And the manager, of course, is the captain—the brains, the will, and the law. In the ultimate reckoning, anything that goes wrong in the theater has gone wrong in his theater, in him. A false direction in publicity may be the error of the advertising manager, but it nevertheless comes home to roost in the executive office. Unreliable accounting hits the manager harder than the cashier. Shabby service loses custom, not only for the doorman or the usher, but for the theater and the man who directs it.

In devoting a chapter of this part of the book to the manager as an individual, the author wishes to stress, not merely the obvious fact that the manager is the most important element in the theater, but that he is the heart of it, pumping vitality into the farthest and minutest tissue of its being. This view should be kept in mind by the reader as he goes along. There will be pages seemingly devoted to details of accounting,

or finance, or engineering, merely for themselves. That is not the author's intention; for although such matters do truly come up in theaters, it is not their existence, but the use made of them, that counts. There is not a shred of explanation or information between these covers that should fail to interest the manager; it is intended not only for his enlightenment, but for his use, and, it is to be hoped, for his success.

CHAPTER IV

Departments and Functions

SUPERVISION is very essential to guarantee a fine service, and the larger the theater, the more essential it is to divide the responsibility for supervision. The operator of a small theater books his own pictures, buys his own supplies, perhaps acts as cashier or doorman. His theater then outgrows its possibilities, and he perhaps moves to a larger building. The work in this newer house demands more time, making it necessary for him to concentrate on management solely. With the number of employees multiplied, the operator finds that his theater requires more careful planning and management, and engages an assistant to whom he delegates some of the responsibility.

In a large theater, the manager retains control of each department, even though he delegates the detail of conducting the departments to others. In this way he is able to concentrate on general administration, while assistants or department heads carry on the routine. That is organization. The size of the organization naturally is determined by the number of employees required to dispense service. Supervision should be provided so that some authority is always exercised while the theater is open to the public. This prevents laxity amongst service employees and helps to maintain high standards at all times.

The manager's responsibility is to know what his objective is and to understand clearly what he wants to accomplish. To bring about that result he must fully control his organization by choosing capable helpers to make decisions. He must know every one in the organization, and be familiar with his theater from the cellar to the garret. He must love the theater enthusiastically and be able to spread confidence throughout his organization. He must have ideals and must make the public

believe in him and his objective. If he does this, success will be with him. "Every institution that has contributed to progress," said Theodore Roosevelt, "has been built upon the initiative and enthusiasm of an individual. The creative—the driving part of every institution can be traced to the individual."

Therefore the manager must clearly and definitely establish the various departments, together with their responsibilities. Every department must coöperate with the others, so that the organization may function harmoniously and with a single purpose. While department heads are to be encouraged in friendly rivalry, which is productive of initiative, they must not conflict. The manager must guard against such possibilities.

Proper advertising, for example, is dependent on early bookings. It is natural that the advertising department must know the type of attraction that is booked, as well as its merit, if it is to create an enthusiastic campaign. It is therefore important that bookings be made promptly and carefully, so that the advertising department may function efficiently. In the same manner the projection department must dovetail with the efforts of the musical and the production departments. The duties of each must be carefully prescribed, however, even when they coöperate.

In Figure 1 the organization of a theater by departments is illustrated. This chart shows the departments essential to an operation of the highest efficiency, although in small theaters two or more departments may be concentrated into one.

The two operating divisions are:

1. The front.
   (All activities in connection with the service and business end of the theater are included in this classification.)
2. The back.
   (The "back of the house" includes everything pertaining to the entertainment, including musicians, stagehands, projectionists, and performers.)

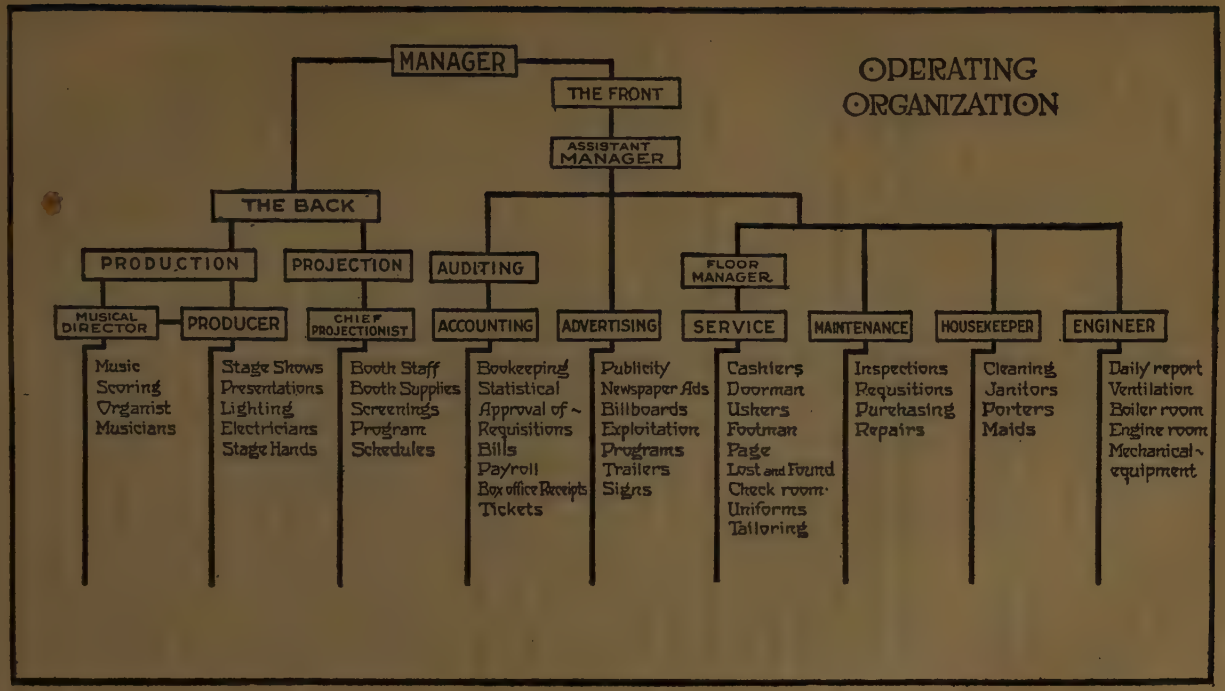


FIGURE I
Theater Organization Chart

The "front of the house" is the "selling" division of a theater. The success of this group is determined by its results in creating and maintaining a satisfied patronage. The "front of the house" is usually supervised by an assistant or house manager. He generally organizes various sub-department heads, who carry out the obligations of the "front." The "back of the house" is the entertainment division and is in charge of a production manager who is responsible for the entertainment.

The assistant or house manager is in close contact with the service and housekeeping departments. The uniformed service renders all possible assistance in making patrons comfortable. The housekeeping department is responsible for the physical appearance of the theater. It inspects and supervises the cleaning, and keeps the equipment in repair.

The fundamental duties of the production manager are to create or arrange for the stage attractions, and to blend the various units in the program into a harmonious entertainment. Theaters that do not use stage attractions generally combine the duties of the production manager with those of musical director. The entertainment, however, is frequently subject to the direct supervision of the manager himself.

A department of utmost importance is that of advertising. The publicity of a theater is its mouthpiece, and as such must convey to the public the character of the entertainment. The advertising department is really the "sales" force of a theater. It must attract patronage. The work is generally conducted by an advertising specialist under the direct supervision of the manager. It prepares and places all advertising that appears in the newspapers, on the billboard, and in and about the theater. The number of persons employed in the advertising department depends on the size of the theater and the number of people to be reached.

The Auditing Department of a theater has to do with all activity in connection with the handling of money and accounts. In small theaters, the owner generally attends to this work. In large operations the essentials are similar, the most important function being to give a correct presentation of the condition

of the business. It records checks and makes possible the control of the operation.

The Accounting Department must function without interference by any one in the organization. At the same time, care must be taken that its activities harmonize with those of other departments, in order not to discourage initiative.

The Engineering Department functions in connection with the heat, light, power, and refrigeration, and is responsible for the upkeep of the plant.

Music is a special department of the theater and is supervised by a musical director and conductor who is responsible for the music, both as to the personnel and the programs performed. The musical interpretation of motion pictures is extremely important and contributes much to the success of a theater. Therefore the management selects only the best available conductor for this post. He must be a musician and at the same time appreciate the value of showmanship.

Good projection is the heart of a motion picture theater. Without a clear picture, with proper intensity of light, all the management's efforts are in vain. Therefore the importance of selecting men who are expert is apparent.

The volume of business of a theater often necessitates a subdivision of departments. A typical large theater in New York operates with the following organization:

1. Manager's office.
2. Service department.
3. Housekeeping department.
4. Engineering department.
5. Production department.
6. Projection department.
7. Stage department.
8. Musical department.
9. Advertising department.
10. Accounting department.
11. Sign department.
12. Tailoring department.

The assistant managers help to enforce the service policies of the company.

The uniformed service department includes doormen, ushers, page boys, footman, coat room attendants, and porters.

The work of the production and musical departments and of the management is very closely related; sometimes the duties of both departments are undertaken by the same person.

The organization of different theaters may vary in ac-

cordance with local conditions, and can be determined only by the circumstances that prevail at a particular theater. In some theaters, for instance, the production work is undertaken as a sub-division of the musical department. In such a case the musical director may have special talent for the added duties. In smaller theaters, similarly, the department of administration includes the functions of publicity.

Each department head should be in control of his department. In no other way can he be held responsible for results. However, the management must at all times exercise control as to expense and proper coördination.

Since the modern theater should operate on a budget, department heads should be required to submit estimates of their department operation, which must be approved by the manager to become effective. The subject of budgets is one of extreme importance and will be treated in another chapter.

In concluding this chapter on organization, the writer wishes to point out that he has attempted to emphasize certain principles. First, the policies of the theater must be understood by all and must have a definite objective. Second, the operation of the theater must be divided into departments, with clearly defined obligations. Third, each department head must be a man who is expert in his work. Fourth, the manager must understand the requirements of all departments. This does not mean that he need have expert knowledge of all departments, because, after all, he is to officiate as chief executive; but he must know what to expect from his department heads, in order to have the fullest understanding of what they accomplish. Otherwise, he cannot measure results. He must coördinate the departments so that they function smoothly.

The only barometer of the business of operating a theater is in figures. Figures of the present must be compared with those of the past, to determine what progress is being made. Expense and income should be estimated, and against these the actual results should be measured. Managers must know whether the theater is marking time or forging ahead. The writer has known of situations in well-known theaters where aggressive management has increased the attendance consider-

ably, yet has resulted in smaller earnings. Careful comparison with previous periods detected those items whose expenses were increased, and through careful study and application the condition was improved. Such a solution would have been impossible without the special statistics offered by efficient departmentalization.

CHAPTER V

Personnel and Inspections

IF management could forecast any situation that might arise, if employees were always doing the right things at the right time, and if instructions once given were always followed out to the letter, the ideal theater would be with us. Is it necessary to point out that such conditions do not prevail? Standards, ideal though they be, are at the mercy of human performance. Policies are mere blueprints till the hand of man executes them. And since man is at least fallible, and often careless and negligent, the price of good management, like the price of liberty, is eternal vigilance. Hence the need of supervision; and hence the equal necessity of inspection.

Now, inspection has many ends, but three of them are preëminent. In the first place, it is one of the many instruments whereby the management serves the public. That the public is unaware of what goes on behind the scenes is beside the point. Patrons who attend a performance derive subtle pleasure from prompt service; prompt service means that every one and everything is in place on time; and this readiness of the organization to handle every detail is possible only when accurate survey has made sure that every detail is as it should be. In the second place, periodic inspection is management's most important check on organization. Seeing is sometimes more than believing; it is knowing. An employer has the right to know whether or not his plans are being put to effective realization. He cannot check up on the relation of standards to performance without examining the latter upon the basis of the former. If scrutiny proves that all is well, there is every reason for confidence in the outcome. If there are shortcomings, there is opportunity to correct and to perfect. For the director, inspection is perpetual inventory of a valuable

stock—the means and measures which retain good will. Thirdly and lastly, the effect upon employees is to develop an alert discipline. Knowing that they are under the eyes of superiors, knowing that at stated intervals they are responsible for certain duties, and at all times liable to review for others, they react in two immensely beneficial ways. One is that they are ever mindful of what they are expected to do. The other is that they are aware of an opportunity to prove their worth by doing it. In the same two ways, a soldier is held to duty and is afforded the occasion to demonstrate his loyalty and his fitness.

Although all these aims tend to the one end of winning patronage, they are diverse in that they apply differently to public, to management, and to attachés. Therefore the attitude of management must be to approach inspection with all elements in mind. Since the patron is the determining criterion, it will be necessary to impress upon each employee that the part he plays, though subordinate, is important in its place; and that inspection is in some measure intended to help him look, and be, and do his best. It will assist him to remember that service is to be unobtrusive because it is perfect; that a neat uniform is pleasing, but that stains and other irregularities are seized upon for comment.

Then again, the supervisor should so behave during inspections as to emphasize the best possible relations between management and personnel. Petty nagging or easy-going indulgence are equally disorganizing. Employees are inspired by any evidence that inspections are dictated by a vital policy to please, and not as a measure of repression. They do not object to being held up to a real standard reflected in the manner and tone of the inspecting official. When he shows pride and interest, they are caught up in his enthusiasm; when his reaction is disappointment, they feel their failure keenly. They recognize in him, not the spy, but the leader. And if they are animated by a fine desire to rise in the ranks, they will strive, not merely to please him, but to emulate the spirit that makes him a leader by right. No matter how high the standards, no matter how exacting the demands, good leadership will

never be resented. It will rather be met with ready response.

As for the inspections themselves, there are of course two fields requiring them—personnel and plant. For the sake of clearness, let us consider them in order; and since I have emphasized personnel so far, I will begin with that.

Every first-class theater should have regulations covering dress and appearance of employees who come in contact with the patrons. Such rules should not be left to rumor or hearsay. They should be precise and invariable, and passed on from superior to subordinate distinctly enough to leave no room for infraction. As a matter of fact they should be printed, or at least put in black and white in some form. This will indicate that the management, having gone out of its way in the desire not to be mistaken, means business and will tolerate no laxity. Cold type commands respect because of its permanence, and obviates error because it provides opportunity for reference in case of doubt. At any rate, whatever the form of instructions, these should be such as to prepare for efficient inspections by laying a groundwork of complete understanding of what will be demanded.

Uniforms are furnished, cleaned and pressed. Management has a right to expect that cleanliness be carried out to the last touch. This means that shoes are shined, and that personal hygiene and manicuring are not neglected. Very often, uniforms are consciously designed to conform with the decorative scheme of the interior. The time and energy and money involved in an effort of this sort are wasted if the trousers are allowed to go baggy, or the hands and face are grimy, or the hair is unkempt. There should be no hesitancy in informing employees along these lines.

Inspection of the uniformed service by the assistant or the captain should be made part of the routine of the day. Every group of employees is subject to scrutiny before going to post. The fixing of a definite time is of immense importance. Employees feel that if the management thinks enough of the event to put it on the day's calendar, they themselves had better be entirely ready for review. To increase this impression, the inspector should go through the details of his survey in a cer-

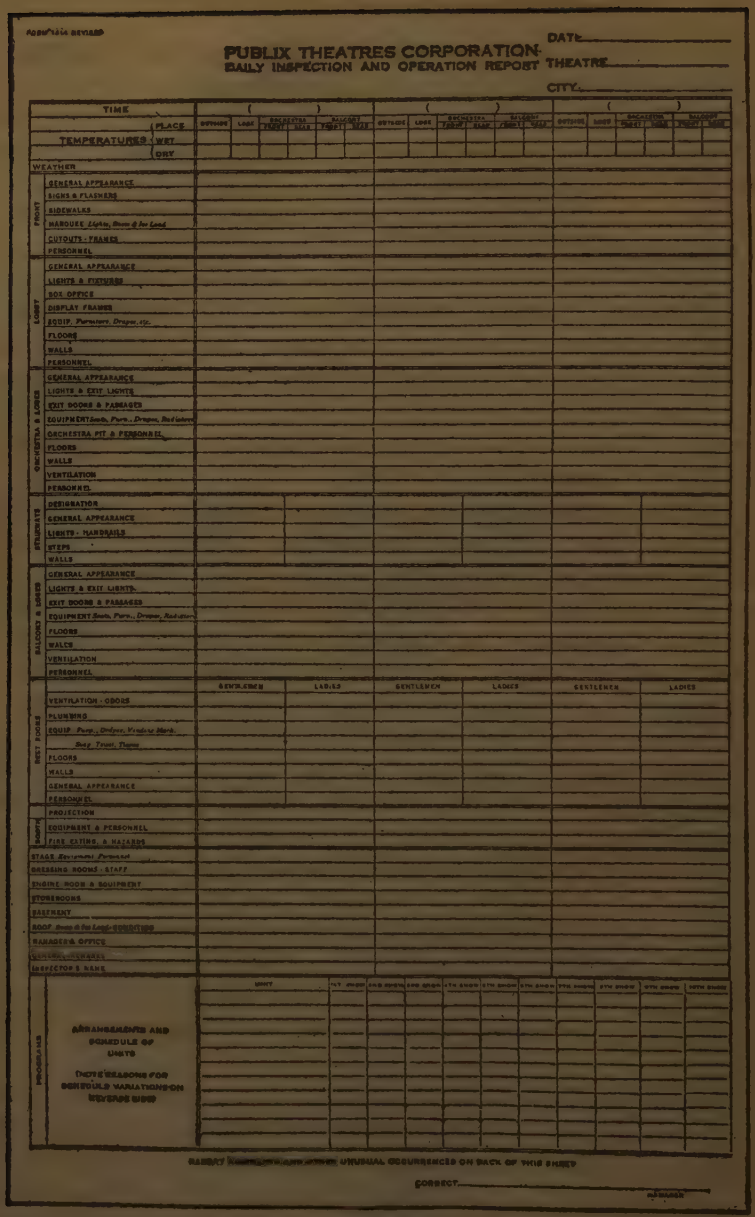
tain fixed order, with military-like thoroughness. This procedure is not merely impressive, but thorough and quick, to boot. It is likely to prompt the feeling, moreover, that the inspection is not so much personal as it is related to a high standard and a determined policy.

It must be further driven home that the observation of the inspecting official is decidedly not the end of the matter. An adequate report should be submitted after each review, and the fact that reports are rendered should be a matter of common knowledge. Figure 2 is an inspection report which is filled out four times daily by the house or assistant manager, and provides a bird's-eye view of the inspection of the entire theater. Thus the management has constant measure of the efficiency of several departments.

So much for the periodic, stated inspections. These, as we have seen, have their obvious benefits. Equally obvious, of course, would be the unfortunate impression that employees are scrutinized at certain times and not at others. Such must never be the case. That the staff shall look spick and span when lined up for duty, is expected, although it is not taken for granted. The test that counts, however, is how they stand on the job. Every individual should feel that he is constantly on inspection. In that way "service" becomes a habit. The manager should therefore make the rounds of his staff at intervals when it is under pressure. It is then that they show whether they are living up to the standards or not. In so far as they fail, they bring the manager face to face, not merely with the needs of further drill, but sometimes with many problems of operation. For instance, an usher disheveled and perspiring from running excitedly up and down the aisles, may indicate that the whole mechanism of reception requires overhauling.

To sum up, inspection of personnel is a function that operates every moment of the business day, since at every moment there is going on the final, important, though casual inspection by the patrons. Therefore every executive of the theater is in a sense an inspector. Since it is the impression that a theater makes on a patron that causes him to come again or to stay

FORM 1414 REVISED



PUBLIX THEATRES CORPORATION
DAILY INSPECTION AND OPERATION REPORT

DATE _____

THEATRE _____

CITY _____

TIME		( )						( )						( )					
		OUTSIDE	LOBBY	ORCHESTRA FRONT	ORCHESTRA REAR	BALCONY FRONT	BALCONY REAR	OUTSIDE	LOBBY	ORCHESTRA FRONT	ORCHESTRA REAR	BALCONY FRONT	BALCONY REAR	OUTSIDE	LOBBY	ORCHESTRA FRONT	ORCHESTRA REAR	BALCONY FRONT	BALCONY REAR
TEMPERATURES	PLACE																		
	WET																		
	DRY																		
WEATHER																			
FRONT	GENERAL APPEARANCE																		
	SIGNS & FLASHERS																		
	SIDEWALKS																		
	MARQUEE *Lights, Snow & Ice Load*																		
	CUTOUTS - FRAMES																		
	PERSONNEL																		
LOBBY	GENERAL APPEARANCE																		
	LIGHTS & FIXTURES																		
	BOX OFFICE																		
	DISPLAY FRAMES																		
	EQUIP. *Furniture, Drapes, etc.*																		
	FLOORS																		
	WALLS																		
	PERSONNEL																		
ORCHESTRA & LOBBY	GENERAL APPEARANCE																		
	LIGHTS & EXIT LIGHTS																		
	EXIT DOORS & PASSAGES																		
	EQUIPMENT *Seats, Furn., Drapes, Radiators*																		
	ORCHESTRA PIT & PERSONNEL																		
	FLOORS																		
	WALLS																		
	VENTILATION																		
	PERSONNEL																		
STAIRWAYS	DESIGNATION																		
	GENERAL APPEARANCE																		
	LIGHTS - HANDRAILS																		
	STEPS																		
	WALLS																		
BALCONY & LOBBY	GENERAL APPEARANCE																		
	LIGHTS & EXIT LIGHTS																		
	EXIT DOORS & PASSAGES																		
	EQUIPMENT *Seats, Furn., Drapes, Radiators*																		
	FLOORS																		
	WALLS																		
	VENTILATION																		
	PERSONNEL																		
		GENTLEMEN		LADIES				GENTLEMEN		LADIES				GENTLEMEN		LADIES			
REST ROOMS	VENTILATION - ODORS																		
	PLUMBING																		
	EQUIP. *Pump., Dryer, Vendors Mach.*																		
	Soap Towel, Thermo																		
	FLOORS																		
	WALLS																		
	GENERAL APPEARANCE																		
	PERSONNEL																		
BOOTH	PROJECTION																		
	EQUIPMENT & PERSONNEL																		
	FIRE EXTING. & HAZARDS																		
STAGE *Equipment Personnel*																			
DRESSING ROOMS - STAFF																			
ENGINE ROOM & EQUIPMENT																			
STOREROOMS																			
BASEMENT																			
ROOF *Snow & Ice Load - CONDITION*																			
MANAGER'S OFFICE																			
GENERAL REMARKS																			
INSPECTOR'S NAME																			

PROGRAMS	UNIT	1ST SHOW	2ND SHOW	3RD SHOW	4TH SHOW	5TH SHOW	6TH SHOW	7TH SHOW	8TH SHOW	9TH SHOW	10TH SHOW
ARRANGEMENTS AND SCHEDULE OF UNITS (NOTE REASONS FOR SCHEDULE VARIATIONS ON REVERSE SIDE)											

RADIAT [illegible] AND OTHER UNUSUAL OCCURRENCES ON BACK OF THIS SHEET

CORRECT _____

MANAGER

FIGURE 2
Inspection Report

away, the conduct of the entire staff, right down from the manager to the page boy, should be a shining reflection of the wish to please and to serve. Hence it is indispensable that executives, circulating through lobby and theater, should provide employees with a model of demeanor—an appearance and a conduct that will embody the standards according to which inspections are made. In relations with the public, executives should accordingly evince the proper blend of solicitude, dignity, and unobtrusive efficiency.

This leads to a reverse consideration of inspection, but one justifiably connected with and arising from it. Progressive management invites constructive criticism and is glad to receive suggestions from employees. In fact, many organizations pay small sums to members of the uniformed staff for suggestions that are adopted. While every idea cannot be accepted, each should be given careful consideration. There is thus developed a widespread feeling of interest. Furthermore, the manager is often thus informed of many points of interest. Complaints, likewise, should be carefully investigated, and those who register them be welcomed, for thus arises the investigation that may result in remedy.

Before passing from personnel inspection to that of plant, I would like to dwell briefly on a consideration that shares the features of both—projection. This is of great importance, since it is largely in projection that the motion picture theater has its character. The conduct of the booth is reported daily to the management by the chief operator. Furthermore, every captain or floor-manager must report any projection mishap that is apparent to the patron.

Now for inspection of the plant. A shrewd observer has pointed out that the public is attracted to splendid edifices partly by a longing to indulge, however briefly and fractionally, in the luxury of the surroundings. History records that though the ancient Greeks lived in very sordid hovels, their temples, theaters, and places of public meeting generally were, and in their ruins still are, among the noblest products of the race. Without intending any contemporary comparisons, one may safely assume that when people leave their homes in

search of pleasure, they are looking for something better than what they leave—more space, greater variety, greater entertainment. Particularly the average householder and his wife are in quest of a good time in a place which, if anything, is superior to the routine to which they are accustomed. And certainly the model housewife will be impressed by a standard maintained as constantly as her own.

The physical condition of the plant is of prime significance. Every nook and corner should be thoroughly clean from the cellar to the garret, if there is one. Portions never glimpsed by the patron's eye should present as scrupulous an aspect as that of the auditorium, the lobbies, and the other public rooms. High standards here can be maintained only through frequent inspections by an executive charged with that responsibility. Locker and dressing rooms throughout the theater should be subjected to a survey at least once a week.

It stands to reason that where thousands of people may be entering, leaving and moving about in the course of a few hours, there will be dirt of some sort. Carpets are tracked with footprints and marble or tile surfaces soon show the marks of use. This will happen with the finest patrons, in the best of weather conditions. In addition, there is an irreducible minimum of careless folk, especially when they are dealing with property not their own, who are simply incapable of refraining from casting papers and candy wrappers where such things do not belong. Sweaty or sticky hands leave smudges on polished surfaces. For all these reasons, it is not enough to have a porter or porters make frequent, periodical rounds. There should be inspections of equal frequency. Two pairs of eyes are better than one—and sometimes the executive is blessed with the acuter eyesight!

For it is easy to become accustomed to an unsatisfactory condition, unless established routine sets up a counterbalancing, chronic dissatisfaction with dirt. The danger of uncleanliness is like the danger of freezing—first you don't notice, then you don't care, and finally you don't know. Others do, however; so investigation is important if management is to become aware of conditions. Better still, it keeps the cleaner on the

job, and conditions do not arise. There is a consideration of economy, naturally; since it is well known that things, like teeth, are less likely to wear out when they are kept ship-shape. Cleanliness is a habit, and may be acquired. It is a check against carelessness and inefficiency; and of course, employees will exert their efforts more energetically if they know they are being watched by one in authority. Inspection results in the better care of property and equipment.

When the formal inspection is made, either the housekeeper or the engineer should accompany the inspector in the sections for which she or he is responsible. Criticisms made under such auspices are naturally of greater force than those removed from the scene. And the force is what carries them along the line. In order that the impression may not pass with the incident, there must be reports, written reports, stating conditions in detail, with special copies for the manager and for the housekeeper or the engineer. Such a form should have place for comment on general cleanliness and neatness, on accumulation of unnecessary materials, on ventilation, and on heating. Accidents, or unusual occurrences of any sort, should be reported to the management, in writing, promptly.

Great executives, among other things, are great teachers. They take raw newcomers and instruct them in the science of the business and the art of the trade. You can't do this over night, or in any brief period, and get perfection. Even a high percentage of excellence requires time to form habits and to add new touches to the first lesson. Printed manuals and department meetings provide opportunity for extended teaching. But the best chance of all comes when the teaching and the learning go hand in hand with the doing. All the lectures in the world won't get a porter to know his job half so well as the right kind of comment while he's doing it. So, too, a word of praise or censure at the time of physical scrutiny, will do wonders in teaching an usher neatness—especially when the comment may be again occasioned—and repeatedly. You get nothing in this life for nothing. If you want a morale that will hold your force together and propel it in the right direction, let the person inspected feel that you are making a demand

because you are communicating an ideal and giving a lesson. The ideal is service to the patrons of the house. The lesson is one in obtaining and retaining their good will. And the only sure way of maintaining the one and teaching the other is inspection—and inspection—and more inspection!

CHAPTER VI

Safety

THE first obligation of an institution that houses the public is the protection of persons, the second, the protection of property. In either respect, a modern theater is extremely safe. It is almost impossible to erect anything but a strictly fire-proof building in any worthwhile town or city. State and municipal regulations prescribe the type of construction, the number of exits, the widths of aisles and alleys, the dimensions of seat placement, the number of stairways, and practically every other safeguard that has been thought of. It is safe to assume that no securer type of building exists for public gatherings.

Permits are issued to theaters each year, and then only after the fire, police, health, building, and other departments have approved the license. In addition, these departments make frequent inspections for violations. To the credit of most managers, causes for violations are infrequent, and indeed of very rare occurrence. The percentage of theater fires is exceedingly small; and those that occur in modern plants are usually avoidable.

Therefore the danger of fire, and the associated menace of panic, have been eliminated in the well-conducted modern theater. Frequent fire drills among the operating staff prepare them for emptying the house rapidly and for handling crowds in an emergency. On page 64 is a set of regulations which illustrates a plan of drill that may be adopted. It is important to point out, however, that written regulations do not take the place of a drill.

In preparing a set of rules, the manager should not make them up out of his head. He should first find out what is done elsewhere, should apply the information thus obtained to the conditions at hand, and should by all means confer with expert opinion available at the local fire house. The rules themselves

should be simple and brief and should be posted where employees can see them. New employees should be instructed in them as part of the initiation to beginning work. The management must then establish a system of drill at regular intervals, with follow-up inspections. Laxity in this respect is unforgivable. The public wants safety, not excuses.

Theatre _____

MANAGER'S SEMI-MONTHLY FIRE AND SAFETY REPORT

Date _____

The safety of every patron requires your strictest observance of every point covered in this report

	Engine Room and Basement		Stage—All Floors		Main Floor		Mezzanine		Balcony		Elsewhere	
	No.	Condition	No.	Condition	No.	Condition	No.	Condition	No.	Condition	No.	Condition
Fire Guns, Small												
Extinguishers, Chem.												
Extinguishers, Water												
Axes												
Hose												
Exit Doors and Panic Bolts												
Exits Lights												

OTHER INSPECTIONS

Sprinkler Valves		Fire Escapes	
Fire Curtain, Stage		Attic	
Stage, Vent		Plenum Chamber	
Fire Pump		Areaways	
		Engine and Basement Rooms	
		Fire Drill, When Held	

Note condition of Carpets, Steppings, Aisle Lights, Down Spouts, etc.

I have personally made the inspections and find the conditions noted above.

FIGURE 3
Fire and Safety Report

The same scrupulous vigilance will tend to do away with ordinary accidents. Where up-to-date methods of inspection are in operation, these should generally not occur. Marble or tile floors should be dried immediately after wetting. Any untoward occurrence, such as a rip in carpet or a burnt-out bulb on a staircase should be reported and attended to at once. The habit of prompt repair, when it is advisable, like the habit of cleanliness, is one that may be acquired by employees. In addition to the economy that results from maintaining equipment in perfect condition there is the incalculable advantage of getting at the accident before it occurs.

Should there, however, be any mishap, it is invaluable to have a first-aid room. The patron concerned is made to recognize the solicitude and the preparedness of the organization, and other patrons may continue to enjoy the performance undisturbed and even unaware. Another advantage of such service is that, in a place where so many people congregate, it is absolutely inevitable that some one or other will occasionally be taken ill. Of course, the unfortunate occurrence has nothing to do with attendance at the performance. A large theater contains the equivalent of the population of a small city every day; and it is rather to be expected that, of such a number, some few are always liable to ailments. Perhaps there will be a woman subject to fainting or dizzy spells. The writer has known of instances when sudden illness in the theater indicated that convalescents have left their beds too soon.

Regardless of the cause, the service is at hand. Where the theater is large enough, a professional nurse is always in attendance, and there is a house physician who can be obtained in case of serious emergency. Although it is true that the percentage of patrons taken ill is small, the considerateness of the management always makes an impression. As a matter of fact, it is probable that patrons are a little more likely to comment upon such occurrences, and to render high praise, than upon the regular features of the theater, which they are perhaps accustomed to take for granted.

The same service, naturally, takes care of employees; and no one who has heard workers praise employers for providing emergency treatment can have any doubt of the enormous advantages toward publicity as well as morale. Of course, most theater employees do not come in contact with physical danger. Sickness and accidents have been reduced to a minimum, with beneficial results in many directions. There are fewer losses for insurance companies. Premiums are accordingly reduced. The number of absences is very low. The working staff is more evenly efficient.

The workman compensation laws, now effective in forty states of the Union, are of benefit to employer and employees alike. Insurance companies, in addition, have rendered a val-

uable service in helping to make working places safe. They have established protective devices that minimize accidents, especially for those who are engaged at tasks in mechanical departments, in the projection room and on the stage.

REGULATIONS IN RELATION TO FIRE DRILL

These regulations have been prepared, not with the thought that they are complete or that these instructions can be followed at all times and under all circumstances, but with the thought that there may be in it helpful suggestions and that as a result you may find yourselves better prepared to meet the emergency of a theater fire when it arises.

This bulletin should be read and studied carefully by all employees in the theater.

1. No matter what the circumstances, first call the Fire Department, preferably by using the fire alarm box rather than the telephone and if the box is not in the theater, stay at the box until the Fire Department arrives so as to direct them to the scene of the fire. (If there is no fire alarm box on the stage, it is often possible to arrange with the Fire Chief to have one installed at little or no cost if you can show him the importance of this device. If there is no fire alarm box on the stage a sign should be posted in the box office indicating the location of the nearest fire alarm box. All employees should be instructed as to its location.)

2. Where practical, a code signal transmitted by turning on and off the exit lights would appear to be the best method of advising the ushers and all other employees of a fire. It may not always be possible to do this in which case some other simple means may be devised which will not alarm the audience.

3. Ushers and other employees should be drilled and instructed as to what to do in case of fire. Have the ushers open all of the exit doors and direct the patrons toward these doors for there is a natural tendency on the part of audiences to leave by the same route as that through which they entered and it will be necessary to counteract this tendency in order to get the house emptied quickly.

4. This all points to the vital importance of having your exits clear. Exit doors should open easily and operate properly, fire escapes and exits should be clear of any foreign material and kept free of ice and snow in the winter and the inspection of exits should be followed through to the street to be sure there are no obstructions, doors or gates which you have overlooked.

5. The performance should be kept going, whether pictures, vaudeville or music.

6. The audience may be in real danger and it is essential that the house be emptied quickly and that the patrons be given no false sense of security.

7. It is most essential that a thorough search of the theater be made after the audience has left, to be sure that no persons are left behind. This search should include all out-of-the-way places, especially rest rooms, stage dressing rooms, basements, etc.

8. During the fire, coöperate with the Fire Department as far as possible as they will not be as familiar with the theater as you. You may enable them to locate the fire quickly, to get to inaccessible parts of the building, to avoid useless water damage and to point out to them the property particularly susceptible to water damage such as organs, consoles, switchboards, etc.

9. After the fire, make every effort to prevent further damage. It may be necessary to remove damageable material from the theater, to put on a temporary portion of the roof, use tarpaulin, to pump out or mop parts of the building, etc. The cost of all of this work is covered by insurance policies, but should be done anyway, for protection. Do not consider that it is necessary to leave the building untouched until the insurance companies have had an opportunity to make an inspection. This is a popular misunderstanding and is not correct. The insured is required to act as though there is no insurance, taking care of property as far as is possible, except of course, preserving as far as is reasonable, any evidence as to the cause of fire or extent of damage.

10. Fire should be reported immediately to the manager's office.

11. It is needless to add this last and most important precaution "KEEP COOL."

Apart from humanitarian considerations, the sensible executive is interested in employment health for sound economic reasons. Every illness is an impairment of organization, a leak in the flow of human energy—a waste. Multiplied on a large scale, such things show up in dollars and cents. Prevented, they bring fewer losses. Hence the value of prevention. In well-operated theaters the staff employees should be examined periodically for the detection of communicable or other diseases, as a safeguard to themselves, to the management and, above all, to the public. Furthermore a certificate of health should be a rigid requirement of employment. Such certifications may be had free of charge at clinics, or after examination by private physician.

Group health insurance is an excellent arrangement for

stabilizing a certain type of labor. Most of the important companies offer attractive plans for insuring employees in a body, without the requirement of medical examination. The rates are very attractive, so that the cost to management is little indeed. The advantage to employees is incalculable, and the resultant effect is to tone up the esprit de corps.

The public is entitled to all these measures in its behalf. Law demands it, people expect it, and simple humanity requires it. Although it is true that patrons are very little aware of the complex and manifold measures taken for their security, they are subconsciously aware of the security itself—or of its absence—and they are likely to react accordingly. The simple sight of a fire ax or a numbered exit seems to receive hardly a glance, so habituated have we become to them. Yet that absent-minded glance ties up the object with a fundamental, if deeply buried, confidence. Confidence! There's the magic word! There's the thing that increases in value, in proportion as it becomes a part of the patron's attitude. The protector is not merely trusted. He is admired and respected. He has laid the basis for getting himself liked.

If modern psychologists are leading us aright, the moving picture patron is more than a person who wants a good seat at a good show. True, he is aware of these desires. In addition, however, he is more subtly in need of delightful surroundings, and of service upon which enjoyment runs smooth. Then, deep down in his basic nature, there lie the resentments, the affections, the fears, the trusts which he carries into the theater because nature makes him carry them everywhere. Capture every part of him but this, and you still have to win him. Repel him here, and you will probably lose him for good. Poor policy neglects to show him or overdoes showing him that he is being protected. The best system is to carry out what law, business, and humaneness dictate. In his seemingly unobservant way, he will observe as much as he needs. He will come again, and one of the obscurer holds upon his good will will be won for brainy management.

CHAPTER VII

House Management

THE larger relations of manager and public were taken up in Chapter III; and in Chapters IV, V, and VI there was explained the general background of preparation. The present chapter will be devoted rather to presenting some of the actual details of the contact.

There are usually four individuals who deal with the patrons directly. These are the house manager, the girl in the ticket office, the doorman, and the telephone operator. Upon these, and upon the ushers (whose function will be discussed later), falls the responsibility of maintaining the standard of the house as a human institution. The most spacious auditorium will seem empty without a touch of guidance. The most radiant decorations are cold without the presence of a warming smile. A theater is never so much a building as it is a gathering of people. Furthermore, it is no house of detention. Apart from average good behavior as it is practiced everywhere, patronage owes management nothing. The shoe is on the other foot; or to put the matter in plain business terms, the factor of demand is never to be taken for granted. Even when there is no rival house to-day, there may be one to-morrow.

The four representatives selected for mention above are significant in an individual manner. Not only is it true that most of their dealings are carried on with individuals, but they themselves are outstandingly individual. Therefore whatever applies to other attachés in a group, and so in a less particular fashion, applies to these to a greater degree, and in more clear-cut lines. This is especially so since we are speaking now of the front of the theater, where the patron's first contacts are made. From the moment he or she purchases a ticket

at the box office, a guest has arrived, and every service of the theater should spell welcome. Patrons loosen up and respond with appreciation to the spirit of hospitality. To create this feeling is the delicate duty of every one whose name is down on the payroll.

Foremost on this reception committee is the House Manager. In smaller theaters, where various tasks may have to be combined, he may unite the duties of floor manager and captain. As house manager, he is the chief host. He must therefore embody the theater in human form. He must be of good appearance and excellent dress, of tact, of refinement, and of mature but ready judgment. Patrons do not analyze these qualities, of course, they have neither the inclination nor the time. Yet, just as the little noted fire apparatus inspires a deep sense of security, and just as the evidence of scrupulous cleanliness provides a certain pleasure, a man's externals and manner may arouse unquestioning respect in those that hurry past him, or exchange but a word of greeting or question. Such a presence tends, not only to obviate disorder by overawing it, but to create a model for behavior in a positive way, and among those who are themselves self-respecting, establishes a very important bond of kinship. By a convincing manner, an easy graciousness, and a genuine desire to please, the House Manager can make many friends for the theater.

Since this is precisely his chief value to the organization, he should make it his business to know the important people in his community. He should go out of his way to meet them personally and to greet them by name. No one is so great that he or she does not enjoy a personal interest evinced in this form. Of course, the point here is not merely to secure the business of individuals, but to obtain also the patronage of their lesser associates and admirers. The sort of keynote persons I refer to would be the city officials; the heads of local organizations, such as Rotary, Kiwanis, the business and professional associations, and the women's clubs; and very important indeed, the representatives of the press.

So much for the social activities of the house manager. He has, likewise, his function in routine. He must be de-

pendable; his loyalty to the management can bear no question. In relation to his subordinates, he must be an executive. He cannot carry the house single-handed. His success will be measured by his ability to secure from the employees the greatest measure of efficiency and to develop the proper coöperative spirit. He should accordingly endeavor, for the most part, to achieve his results through suggestion and request rather than by assertion of authority. The work of the house staff is often carried on under conditions of rush and stress that require the preservation of good nature and a willingness to coöperate. Management looks to the house manager for the cultivation of such a spirit.

He is fully responsible for every employee assigned to his department. This refers to the conduct of that employee in the performance of duty, as well as to the routine observation of regulations. He furthermore allots duties, arranges the hours and the remuneration established by management, prescribes dress, manner, and tone of conversation, and gives instructions as to tasks and following up. He approves time records, controls discipline, handles employment, promotion and, when necessary, dismissal. He commends new hands as to type, training and supervision. He passes on any lapse of courtesy and efficiency. Above all, he sees to it that the policies and standards of the theater are maintained. He does this in various ways; first, by selecting applicants who use good English, and who have refinement of appearance, disposition, manner, and attitude; second, by instructing them in detail and without waste of time in their specific duties and their relationship to the organization; third, by constant supervision and regular inspections; fourth, by providing the best model, in himself, of what the theater wants; and last, by exercising to the utmost the social graces and winning personality referred to above.

If the house manager is the foremost of the reception committee, the girl in the box office is usually the first. She must be truly interested in pleasing patrons. Each of them should leave the box office with the satisfied glow of a cordial welcome. The operation of purchasing a ticket is the work of a

moment; yet in that brief flash of time it is possible to receive an impression. Naturally, that impression should be an agreeable one. When it is, it serves as a breaking of the ice, a preliminary characterization of the whole evening's entertainment. Furthermore, although the welcome is momentary, it may be composite—made of many elements. The girl's appearance and dress, her voice and her speech, her glance and her manner are included in the single act her duty calls for; and though these may require many words to describe, they take only a moment to recognize. What makes this possible, of course, is not the details I have mentioned, but the cordiality that animates them and gives them meaning.

Particular effort should be made to please women patrons, and special care should be exercised in catering to them. No one needs to be reminded, I hope, at this late date, that an enterprise depending on public contacts rises or falls in measure as it attracts the ladies. The feminine interest in beauty and romance is one of the open secrets of the success of the arts. In addition, women have an inherent gift and an innate desire for the exercise of all the little social graces. When an excellent performance is served up to them with an accompaniment of smiles and charming greetings, they readily identify the theater with the enjoyment, and they tend to come again. Wherever they go alone in public they are gratefully responsive to the cordiality of other women; a touch of the welcoming feminine seems to give confidence and make them feel at home. Most men, for example, will eat in any restaurant that will supply the immediate appetite acceptably; most women are as much interested in the environment and the appointments as in the cuisine. And whereas men are likely to take things in the bulk, so to speak, women are observant of details. Their unaccompanied patronage of the moving picture theater is in itself no slight item. Multiply this by escorts, friends, and families, and you can see why the girl in the box office should go out of her way to be nice to her sisters.

Some elderly women, to take a special type of case, are a little bewildered by a ticket office of any kind. The act of

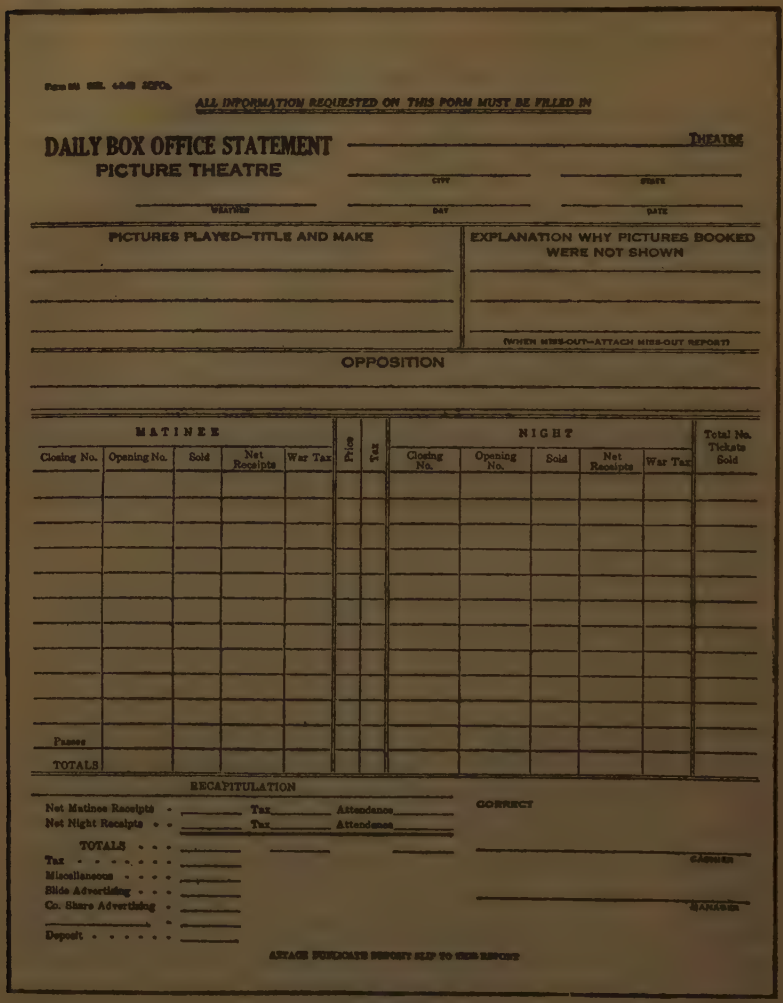
opening a purse at the window seems to bother them, and they are quite distressed over keeping track of change when they are hurried. With a deft touch or two—the proper modulation of the voice or glance of the eyes—a young girl can make such a person feel extraordinarily relieved and easy. Then the frown gives way to a smile that beams all the way from the box office to the seat, and from that performance to the next. So too with children or with those souls of either sex or any age who are likely to be easily embarrassed or diffident. Put them at their ease, make them feel good, and they'll come back of their own accord, and bring others with them. All this for the price of a cheerful glance and an unexpected "Thank you!"

It may be necessary to explain these things to the girl when she takes the job. But the right sort of girl doesn't have to be told much of this sort of thing. She not merely understands the necessity—she likes the idea. She wants the exchange of smiles. She's a woman herself. The stimulation of good-natured greetings enlivens the performance of her routine duties.

Among these, the most important is that she is accountable for tickets charged against her shift by the house manager. The tickets are numbered, and are sold through automatic registering machines. Thus, there are two checks made at change of shifts—the numbering of the tickets as well as the numbering by the machine. She should be thoroughly familiar with seat locations, with range of prices, and with conditions of attendance and times of performance. She cashes refund slips when any such are issued by house manager, but she does not cash checks. As a matter of fact, aside from giving change, she surrenders cash only on the receipt of properly authorized vouchers. She balances her cash at the end of the shift, in a book provided for the purpose, and makes a notation of the balance over or under. She is responsible for her cash, and liable for all losses through mistakes or failure to carry out instructions. Itemized listing on proper form accompanies the closing of the box office. (See Figure 4.)

The Doorman, in his turn, should greet the patron in a

friendly manner. Unless he does, he nullifies the advantage gained by the box office. Although it is distracting for him in



ALL INFORMATION REQUESTED ON THIS FORM MUST BE FILLED IN

DAILY BOX OFFICE STATEMENT
PICTURE THEATRE

THEATRE _____ CITY _____ STATE _____ WEATHER _____ DAY _____ DATE _____

PICTURES PLAYED—TITLE AND MAKE

EXPLANATION WHY PICTURES BOOKED WERE NOT SHOWN

(WHEN MISS-OUT—ATTACH MISS-OUT REPORT)

OPPOSITION

MATINEE					Pic.	Tax	NIGHT					Total No. Tickets Sold
Closing No.	Opening No.	Sold	Net Receipts	War Tax			Closing No.	Opening No.	Sold	Net Receipts	War Tax	
Passes												
TOTALS												

RECAPITULATION

Net Matinee Receipts - _____ Tax _____ Attendance _____
Net Night Receipts - - _____ Tax _____ Attendance _____

TOTALS - - - _____
Tax - - - - - - - _____
Miscellaneous - - - - _____
Slide Advertising - - - _____
Co. Share Advertising - _____
_____ - _____
Deposit - - - - - - _____

CORRECT

CASHIER

MANAGER

ATTACH DUPLICATE DEPOSIT SLIP TO THIS REPORT

FIGURE 4
Box Office Statement

moments of peak load, to see that the number of tickets corresponds with the number of those entering, nevertheless the press of duty should not be sufficient to destroy his poise com-

pletely. Indeed, his equability should be constant, so that it may become contagious: people who have been crowded and perhaps jostled in a popular lobby are made themselves again by the sight of a calm, easy expression on the face of the very man they might reasonably expect to see upset. Passing under his quiet glance, and returning his good-humored nod, they are restored to balance, or at least more agreeably settled in it. A contributive element to this bit of practical psychology is his appearance. He should be well groomed in official uniform. He should always wear white gloves. Another factor, to insure the unobtrusiveness of his service, is that he should never address a patron except in answer to a question. In his reply, he should give special attention to his manner, tone, and language, characterizing these with an attitude of cordial helpfulness. He must be courteous and affable.

His place in routine is to perform certain tasks with exact observance of instructions. He sees to it, primarily, that no one enters the theater without a ticket. Tickets are torn in two. One half is returned to the patron for purposes of identification; the other is placed in the ticket chopper for record. The doorman must not himself retain any part of the pasteboard, but must comply with the above directions immediately after cancellation.

These are his positive duties. Since they are of extreme importance, nothing must interfere with his performance of them. He must accordingly take no further obligations upon himself. When he is requested to do anything outside his routine, he can respectfully refer the patron to the proper official, or make use of the page boys for the purpose. For example, passes must be exchanged for pass tickets at the box office. The Doorman exercises no jurisdiction here, nor is he to make refunds. In the event that a patron desires a refund, recourse should be had, by page boy, to the House Manager, who issues the desired slip which is then cashed at the box office. Similarly, complaints must be referred to the House Manager or to his assistant, again by use of the page. Where no outside entrance for the business office is

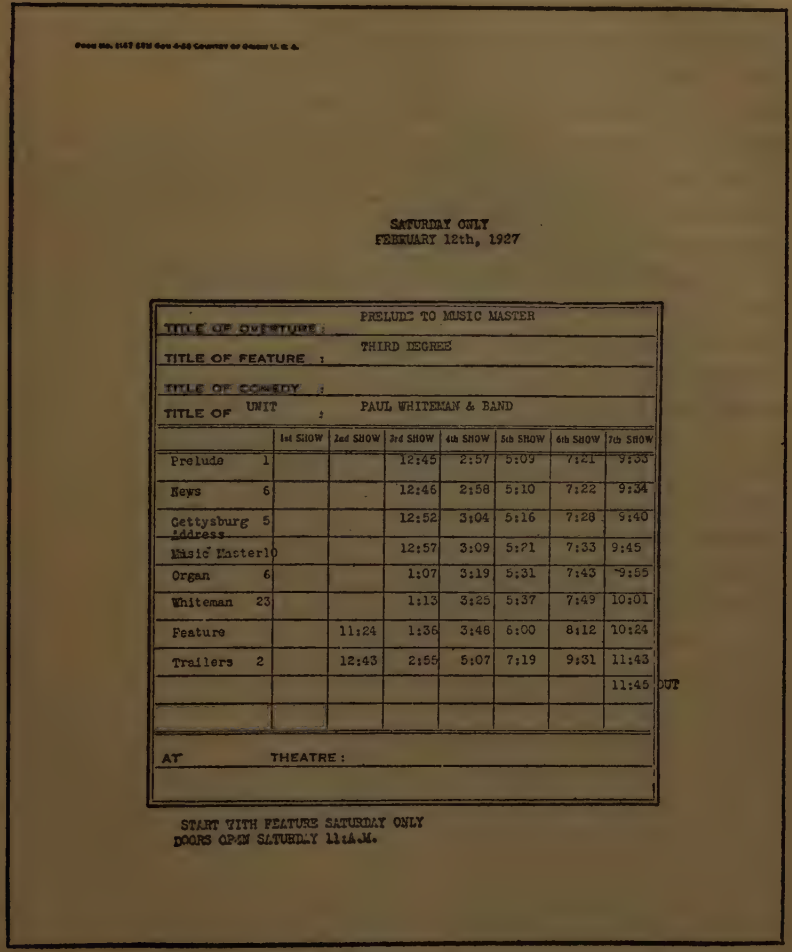
provided, telegrams, mail, and other communications are directed to the box office.

Cards of callers for officials are forwarded to the latter by page. The Doorman must know the names of all executives, in order to be able to serve those in search of general information as well as those who wish to see a specific person. All such callers are politely requested to wait in the lobby until the return of the page boy, and must not be directed to offices until the page comes back. If the desired person happens to be out, the caller should be asked whether any one else may be of service. If so, the invariable procedure is repeated until some satisfactory arrangement is arrived at. When any patron asks for the manager, the Doorman sees to it that the House or Floor Manager is reached immediately.

In the matter of admitting employees, it is no doubt best to have a special entrance for them. Where such a provision is impossible, a weekly employee's pass must be presented. Of course, it is a good thing to have the Doorman as fully acquainted as possible with other attachés; but it stands to reason that the pass system is the best all round.

The Telephone Operator should obviously be chosen for agreeable voice, pleasant disposition, and nimble intelligence. She is in one important sense the voice of the management, and she should be impressed with the value of the motto that "the voice with the smile wins." Patrons sufficiently interested in their own enjoyment to call a specific theater on the 'phone should be made to feel that they have chosen the right number—that they are being and will be received with an interest equal to their own. A pleasant 'phone personality may do much to win patronage by answering inquiries as to the theater and the performance in such a way as to attract. Naturally, the information itself must in the first place be accurate; so the operator should be primed to respond at once to questions concerning every unit of the program, and the time it begins. For this purpose time schedules must be available. (Figure 5.) Other information that must be on the tip of the tongue is: scales of prices and location of seats, future programs, and, for visitors from out of town, the best means of getting

to the theater. Finally, an ideal operator minimizes the necessity of calling executives to the 'phone, especially during the rush period.



SATURDAY ONLY
FEBRUARY 12th, 1927

TITLE OF OVERTURE :	PRELUDE TO MUSIC MASTER						
TITLE OF FEATURE :	THIRD DEGREE						
TITLE OF COMEDY :							
TITLE OF UNIT :	PAUL WHITEMAN & BAND						
	1st SHOW	2nd SHOW	3rd SHOW	4th SHOW	5th SHOW	6th SHOW	7th SHOW
Prelude 1			12:45	2:57	5:09	7:21	9:33
News 6			12:46	2:58	5:10	7:22	9:34
Gettysburg Address 5			12:52	3:04	5:16	7:28	9:40
Music Master 10			12:57	3:09	5:21	7:33	9:45
Organ 6			1:07	3:19	5:31	7:43	9:55
Whiteman 23			1:13	3:25	5:37	7:49	10:01
Feature		11:24	1:36	3:48	6:00	8:12	10:24
Trailers 2		12:43	2:55	5:07	7:19	9:31	11:43
							11:45 OUT
AT THEATRE :							

START WITH FEATURE SATURDAY ONLY
DOORS OPEN SATURDAY 11:A.M.

FIGURE 5
Time Schedule

The above information is offered in the belief that it is fairly full, yet it is not intended to be exhaustive. Responsible positions, such as the four I have been describing, are to be

considered filled only when they are occupied by people who know the meaning of the term "obligation." No such individual could for a moment look upon his or her post as a mere performance of stated tasks. These are required, of course; that goes without saying. Routine is the track on which the operation runs smoothly to success. But, as I cannot too often point out, there is something over and above customary practice, something which is in fact the ideal aim of routine, which is the ultimate value. That golden fruit is a sustained and ever-widening patronage, magnetized by whatever means may be effective.

The four individuals who have been the subject of this chapter can, without neglect of duty or annoying officiousness, throw into their work a vitality of resolve to succeed by omitting no effort that may be within their scope. Not merely can they readily enlarge upon their function, but they can and should study it constantly. In that way they will be able to suggest to management significant and far-reaching improvements, within their own spheres, and to the organization as a whole.

Why is this of value?

Because it means growth.

CHAPTER VIII

Training for Management

THE growth of the moving picture industry is the work of outstanding individuals, who have carved out their careers very much as Daniel Boone cut his trail through the original wilderness. In the realm of operation, promotion has come to some mainly by graduation from the school of experience. Those who have had ambition, initiative, and resourcefulness have made progress by pioneering their way. Like the industry itself, the successful operators have had to evolve their own methods; and like it, again, they have survived and prospered by finding chief guidance within.

More concretely, the successful manager of the past generation learned the game while playing it. He found out what mistakes he might be making, and analyzed, and experimented, and worked himself out of many a tragic crisis. He looked out upon the field, present and future, to study the market, to meet competition, to increase income—and experience brought many lessons of encouragement and profit. He kept pace with the march of events, he disciplined himself into the status of executive, he turned his days and nights of experience into manuals of reference. To-day his training, his library of research and authority are, as the phrase puts it, under his hat. He is not merely self-made but self-taught.

The necessity is clear. The moving picture industry has in many phases been a business without precedent. Allowing for the fundamental resemblances of all forms of commerce, allowing for past wisdom in showmanship as developed by the older arts, the cinema had to become familiar with its own novelties, and with a public still to be attracted. One may say that it created itself and its audience at one and the same time. And all this in a fraction of a century! Even if the

early pioneers had had the opportunities of instruction in their chosen field, it is doubtful that the rush of progress would have allowed them the time to avail themselves. It was business before theory in those days—nay, business without theory, except such as might be snatched from hard experience, day by day, hand to mouth!

As a result the self-made executive of to-day has acquired, in addition to his success, the very body of information he lacked thirty years ago! As an economist, he knows the value of every lesson shaped by hard knocks and lighted by inspiration. And as an executive, he sees no reason why he should wait an equal period till his younger lieutenants—the managers of to-morrow—learn the game by the same laborious (though in his own case necessary) and time-eating process.

The industry, as it is striding forward to-day, has no years to waste. Since every season brings new development and a widening public, in figures that dwarf even the past, it is simply ordinary good business sense to provide a quicker and more economical means of instruction. Furthermore, the basis of such learning is now available. It is written in large letters, in the results of original initiative, from coast to coast. It is engraved deep in the memories of those who paid the price of courage and earned the reward of victory. As the silent demand for more and more theaters urges the industry on, there is need of more and more young men not merely suited but equipped for direction. Bluntly, there is a shortage of the right kind of man-power in the field of theater operation; and thoughtful executives are encouraging every effort to cultivate competent employees in keeping pace with a demand that is ceaselessly expanding.

The condition is not merely of the immediate moment. It reaches back into the recent past. It was because of it, in fact, that I not so long ago established the institute known as the Publix Theatre Managers Training School. After what I have said, I believe that it is hardly necessary for me to dwell on the causes that impelled me to take the step. The old hit or miss policy, that had functioned so heroically in its own time, was out of date. No longer could it be feasible to rely

entirely on the skill that shows itself after the accumulation of years of trial and experience. There was a great new need. There was a vast fund of information drawn from many sources. There were young men of promise. The hour had come to bring these elements together under the swift manipulation of scientific training. So the Publix Theatre school was brought into existence.

Let me take the word "scientific" from the sentences I have written above, and restate it here, to clarify at once the main distinction between the former training and the present. Science is common sense to the *n*th power—that is, common sense operating not by occasional inspiration, but so organized as to give a maximum return every time and all the time. Previously, the manager who wished to train another to fill his place would bring the younger man into association with himself and give him every opportunity of observation, counsel, and responsibility until the man was fit to go it on his own. He could thus school another in a period shorter than the one in which he himself had made his own wisdom. This method of transmission from one man to one man may still have its uses where organization is small. But, in view of the far-flung organization demanded by present day standards, it is hopelessly inefficient. As old-fashioned and cumbersome as the discarded practice of educating a young lawyer in the office of an older! We have law schools to-day. And to-morrow, I confidently believe, we shall have, at least, a number of theater operation courses included in the curricula of several universities. Although the demand for good managers will never cease as long as the industry grows, the time is not far off when organized training will do away with any likelihood of a dearth.

Since it is wise, in instituting any new procedure, to carry over the tried and true virtues of the old, the Publix Theatre school maintains the sensible practice of opening its doors not only to worthy applicants who are new to the field, but to what may be termed "star" employees. These are young men who, because of their sterling efforts, are entitled to promotion. Such employees make the finest material. They already

have the requisite basic understanding of operation, acquired in their earlier, subordinate connection with policy and practice. They understand the necessity of fact and personality as prerequisites for leadership. They have learned the indispensable lesson of wholehearted application, and have won the regard of superiors therefor. The commendation of employers is the best practical certificate of admission to training.

On entering the school, they are first acquainted with the measures entailed in financing and organizing a new theater, following closely its growth through construction, equipment, systematizing—right up to the opening. Here they gain a knowledge of the parts played by architecture, engineering, banking, decoration, protection, values, sanitation, ventilation, and a host of kindred elements. Theater accounting, with reference to budgets, controls, insurance, purchase, stock, and every item of income or expenditure, is explained and discussed thoroughly. On these two bases, the students take a new stand of wider scope, not merely for the duration of the course, but more especially for the days of actual management to come. It is confidently expected that, with vision so widened in advance, they will meet their problems with quicker recognition and readier solution.

The method of instruction employed is a combination of theory and practice. Total reliance on either would defeat the end of well-rounded training. Of course, the practical phase is a continuation from the days of employment; for, naturally, the attachés have already received a certain amount of training, direct and indirect, from contact with managers and department heads, from attendance at conferences, and from reading and study of general instructions and manuals issued to the staff. The last named method is, naturally, broadened in the class room; so that the student is not merely given formal instruction, but is permitted and in fact required to join in the discussion.

As the course proceeds, the student is carefully observed. If it becomes evident that he is not making the kind of progress that will justify graduation, he is not encouraged further.

Remote control Face of Swithboard

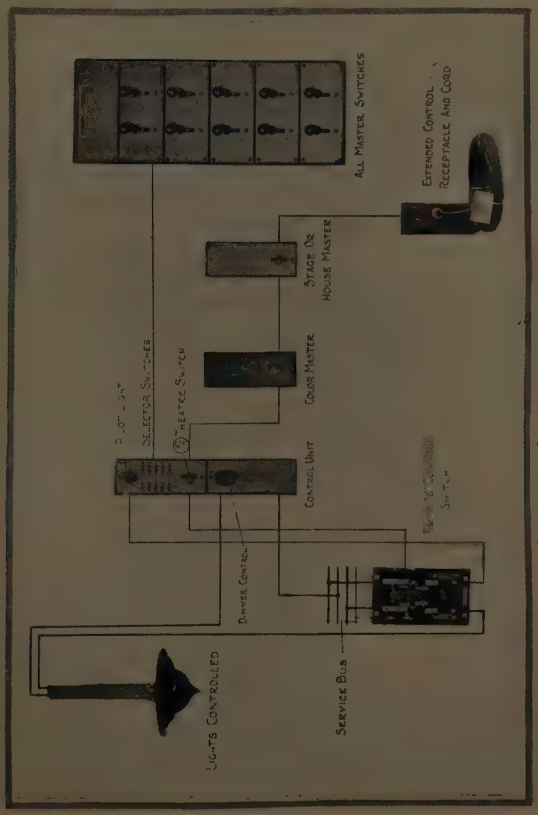


FIGURE 6
Remote Control Switchboard

This eliminates wasted effort on his part, and enables him to return to his apprenticeship, or to his former pursuits, there to find and follow the path of effort to which he is best suited. On the other hand, the man who shows that he is not merely a promising apprentice but a candidate for executive status is retained and urged onward to completion of his studies. After graduation he is given a position at a fair working salary, with the occasion to practice, under actual working conditions, the many lessons the organization has taught him. The principle of preference, which caused his employers to admit him to the school, is thus soundly rounded into results. Promotion of men in an organization is an incentive toward loyalty, without which there can be no efficiency worthy of the name. And the young man who goes from the school to a managership faces his biggest assignment with the best moral as well as mental equipment to serve. The school provides such full appreciation of the responsibilities of theater operation.

So much in general.

In addition to the other subjects of study listed hereinbefore, the applicant is made familiar with matters of advertising, air-conditioning, electricity, gas, water, heating, housekeeping, care of furniture, music and entertainment, motion picture value, stage production, color values. Though there is no expectation—or desire—that he shall become an expert in each of these fields, he is required to know enough to guide himself and to engage the right kind of experts to assist him.

In the same way, he is instructed in his future executive connections with personnel. These, of course, include employment, supervision, discipline, and training. For, as a student-manager, he is learning to teach others. He is therefore enlightened as to the methods of securing a personnel that will be vital because it is youthful, and in the methods of toning down that excess vitality which, in the young, threatens to convert their great virtue into a disorganizing element. The student, in looking forward to his future control and guidance of employees, learns the need and the process of inspection, the value of routine, the high desirability of service

as the magnet of good will. He learns these lessons not merely to know them himself, but in his turn to teach them to others.

It has been argued that executives take up too much time in conferences, and in instructional work generally. However, experience points out that it is more economical to have employees do a thing right as a result of training than to take time to correct errors in practice. General training also has its value in giving each employee an appreciation of the problem of the whole; he is able to see his relations to the parts of the entire enterprise. When he knows only his own job, his interest is self-centered and he cannot work for the success of the big thing of which he is a minor factor. For instance, an usher has several vacant seats; instead of filling them at once, he waits until several more have accumulated. In the meantime, the doormen are holding patrons out in the lobby. These people, held too long, resent the delay. Others seeing the crowded lobby, decide to go elsewhere. Multiply the original shiftless usher by a large uniformed staff—and there is no arguing against training. If the usher knows his job in relation to the whole, every seat is kept working.

Along with these considerations, the student learns that large organization requires diversification of routine and therefore of training. He learns that there are classes of ushers and that routine affecting each class should be established by whoever is responsible, and should be followed up by conferences, written bulletins, manuals and discussions. He knows that forty ushers cannot be left to their individual devices in doing one thing that should be done one way. In a word, our manager-in-training assimilates the most progressive attitude toward employers, employees, public. That, after all, will be his great asset as a captain of men and a leader of industry. He will be neither made rash nor manacled by ignorance. Knowledge gives courage as well as clear thought; and the instructed man will do his best because he knows what is best.

I emphasize the point because I believe it brings a new advantage to the business. I am not by any means proposing to discard the whole past or any valuable part of it. I am

certainly not unaware of the fact that success in business is something that comes from the man more than from the theory. Executive ability cannot be created where it does not exist. I do insist, however, that where it does exist it can be brought out most effectively and most economically by the right kind of training. What do I mean by "the right kind of training"? I mean training that can be transmitted as quickly as may be sensible. I mean training that doesn't waste an organization's time and money. I mean training that is handled by experts—men who not merely know the information but who know how to make others understand it. I mean training whose greatest economy lies in the fact that the trained manager makes fewer of the errors that experience can warn against, recognizes his errors more quickly, and repairs the damage more intelligently. And finally, I mean training that takes a man who can be a good manager, and makes him a better manager.

I would go further, and apply the idea of training to the whole staff and every member of it. The old-fashioned notion of never paying attention to employees till they do something wrong, and then calling them down for it, has a tendency to dampen enthusiasm and to engender a hostile attitude. Employees who speak good English, give worthy service, and try to please, need only a suitable incentive—plus training methods. As a further development of educative effort, staff conferences on service are becoming an important feature in establishing the ideal of the management as an art of the employee. Furthermore, steps in this direction reduce labor turnover, promote efficiency, develop ambition, improve service, and build up esprit de corps.

Progressive managers should encourage and support every promising movement which aims to produce a supply of better educated and trained employees. They will contribute what aid they can in coöperating with educational institutions which will offer to supplement the experience on the job with good courses. They will likewise organize the best methods of instruction in their own organizations.

To the new manager, or the man preparing himself for

managership, I would say this: The future of the moving picture theater will tend more and more to be put into the hands of trained men, and those already engaged in the industry will go ahead or fall behind in measure as they train themselves. Just as it proved true that the pioneer with a brain and a will, built up the industry, so the modern executive with enough sense and force to enrich his knowledge will be the one to rise. Be your own teacher always. Discipline yourself. Instruct yourself. What you learn from others, make part of yourself. That is what your predecessors have done. That is why they have succeeded.

In closing this chapter and this section, I have only one thing to add. I have dealt largely with the manager here because this book is mainly for him, and about him. In the remaining sections and chapters, I shall still be discussing management, though most often in connection with matters which management delegates to subordinates. Yet it is the manager's conceded responsibility that all duties in the theater, whether performed by him or not, are his duties. He should know much about them, from first hand, from report, from reading. And I offer my words of information and counsel in the sincere trust that the right kind of manager, new or old in experience, will absorb the facts as he would in practice, making of them a part of the only true training—ambition ever eager to learn and to profit.

Part III
Plant and Structure

CHAPTER IX

The Building and Its Construction

IN considering the building of a new theater, the first thing of importance that must be decided is whether there is room in the town or community for the development. To build where there are already too many seats is to invite almost positive disaster. Where there are too many, for example, it is almost impossible to be sure of sufficient product for the new theater. After all, there is only a limited number of pictures made, and distributing organizations are morally under obligation to take care of their old customers. Therefore, whoever plans the building of a new theater must assure himself that he will be able to secure feature films necessary to operate it well.

If you are sure that there is an opening, however, the next step is to locate advantageously. In choosing a location the first consideration is an assurance of sufficient population to support the theater which is planned. If you are satisfied on that score, is the location accessible to most of the people? The size of the plot depends most naturally on the size of the theater you are considering and the extent of the commercial building to be erected. Such information may be procurable from the architect whom you are tentatively consulting.

The price of land is of secondary importance these days, because the cost of a good location can be offset by the subrentals from stores and offices—and the actual building costs just as much if it is poorly located. It therefore can readily be seen that a good location is economy in the long run. A poor location is too expensive, even if you get it for nothing. The cost of drawing people from the main street, out of their way, is prohibitive. The loss of the custom of those that will not

go out of their way often means failure. A choice location is the first requisite in the successful operation of a theater. There are many instances where shrewd operators have been able to reduce the burden of theater rentals to a very low fixed charge, because of the commercial income obtainable through stores and office lofts.

When a location is secured, when you are ready to consider the plans of your theater and the amount you are going to spend for your building, you naturally must know your cost before making any commitments. It is a common experience to see men plunge into important investments without clearly studying and planning projects; and, frequently, vitally important problems are settled hastily, without due regard to the practical. This is particularly true in the launching of new theater enterprises. The balance sheet tells the story after it is too late, and frequently it is a tale of disappointment,—a tale of costs, away beyond estimates; of a set-up that disregarded income. A practical theater operator seldom goes wrong when guided by experience, or when advised by capable architects and engineers. The important factors to be considered are those of finance, of plan, of construction, and of equipment. All of them together determine the overhead costs, the control of which is important in the successful consummation of the venture.

Let us assume that the prospective operator has acquired the site, and that the financing awaits the plans and cost estimates. The next immediate problem is to select the professional advisors, the architect-engineer, the decorators and others whose experience may contribute. It is important to secure the coöperation of a capable architect who is familiar with theater construction. A complete plan should include not only the architectural and decorative layout, but should also comprise specification, since in no other way can you know the actual cost. The architect will develop an outline specification to give some idea of the construction, and there should also be a preliminary estimate of costs on a cubic foot basis.

The economically designed theater is the one that in addi-

tion to a careful selection of material and a wise choice of the various contractors, has a layout with a maximum of income possibilities. These possibilities will appear and develop in proportion to the amount of concentrated study that is spent on the plans. An architect is too often required to prepare sketches in much too short a time. These are later transposed into working drawings without sufficient deliberation to study the possibilities of the sketch profitably. Conscientious effort spent upon sketches, which takes time and means money, is a far more profitable investment to the theater man than many of the devices he later installs for increasing returns. The study of sketches for the purpose of conserving space necessitates an investigation of the structural and mechanical features of the building as well. Thus considered, the possibilities for economy multiply. Furthermore, unattractive exteriors and interiors are the result of poor design and bad judgment.

Maintenance is another big factor in theater operation. The modern house is a great machine filled with miles of pipes, wires, and many different materials. A theater properly designed and erected requires a minimum of maintenance. This factor is determined in advance largely by the experience of the architect and builder.

The first problem of the planning proper is to establish the seating capacity; after that, the stage, the lobbies, and the rest rooms, and other necessary spaces for theater operation, arranging the areas in the most compact, convenient, and attractive manner consistent with the budget. Only after all these details are developed should the exterior design be studied. Some one has well said that theaters are designed from the inside out—that the architect is expected to hang a graceful cloak on a structure already completed. The architectural design should be influenced, entirely, by the taste of the people to whom the theater will cater.

Now that the plan has been developed, and the cost estimate is reasonably correct, the project is in form to be shaped. The big problem of financing has now a better chance of being worked out by means of a necessary building loan, and there

is a better background for bond selling, if that is to be the scheme of promotion. Sometimes it is best to get a local loan, because a local bond sale means coöperation by those who eventually purchase the securities. In some instances local stock selling is resorted to by prospective operators.

Let us jump over the rough road of financing and assume that it has been accomplished. The next step is the making of working drawings and specifications in which, line by line, the entire building is put on paper, so that contractors may submit their bids. It is always most economical to give the building contract to a man who has a reputation for integrity; this is more important than merely giving the contract to the lowest bidder. While building, there is a great temptation to make changes and additions, and it is good to remember that this is very costly, and that every added expense has to be paid for by heavier carrying charges. Every time a change is made in the specifications, moreover, it means an additional charge by the contractor. Unless great care is taken in this connection, a building may cost from 25 per cent. to 100 per cent. more than the contemplated expenditure. In every operation that the writer has been associated with, he has strictly adhered to the original specifications. In that way he keeps close to the original estimates.

It is generally advisable to let the entire construction as one contract to a reliable man, who has the experience and facilities properly to supervise the sub-contractors operating under the direction of the owner and the architect. The operating equipment contract may be placed with a theater equipment organization which will supply engineering service, together with all the items required; or this equipment may be purchased separately from various manufacturers.

The building nearing completion, the next step is the selection of furnishings. The use of inferior materials and equipment is the result of false economy; such a policy serves only to establish high maintenance and replacement costs. Having in mind that styles and fads change, it is good judgment to keep to conservative and simple design in furniture and decorations. The decorative schemes are developed by interior

decorators, who will undertake the provision of all the furniture and interior schemes under one contract. This work is done under the supervision of the architect and the owner, who sometimes purchase rugs, drapes, and the like, in the market. The purchase of the organ and the seats should be made directly from the manufacturers. Such special equipment should be ordered only after study and consideration.

The most important item of equipment is the seats. No other equipment is given such hard use. Nor is any other article so important in contributing to the comfort of the patron. Management must therefore take unusual care as to the type of chair installed. Considerable experiment by the leading manufacturers has produced chairs of various types that bring a maximum of comfort. Seats are upholstered either in mohair or in imitation leather. There are two further types of seats: one which is known as a spring seat, which is preferable; and the squab seat which is not quite so expensive. Good seating plans provide a spacing of thirty-two inches, back to back, with a seat width of twenty or twenty-one inches.

The item next in importance is the organ. There are several fine organs manufactured for theater requirements, but an orchestral unit organ is probably the best type of organ to install in a theater, because of color tone, quick action and its flexibility. The orchestral unit organ is played by an electric action which makes possible instantaneous "speaking" and which imitates with a degree of success the units of an orchestra, such as the flute or the oboe.

It is needless to emphasize the importance of getting the very best in projection machines, and no theater should be equipped with less than two of them. Three are often desirable in theaters of the better grade, so that in operation you can be prepared in case of emergency. However, two projection machines are essential, in order to give a performance without a break.

Handsome draperies and hangings lend a great deal to the decorative treatment and should be designed by experienced decorators, and blended with the decorative scheme as well

as with that of the furnishings. Well furnished rest rooms add greatly to the appearance of any theater. Therefore great care should be exercised in designing these, with special effort in furnishing ladies' rooms. (A list of equipment of a first class motion picture theater is shown on page 93.)

Electric signs that are simple in design and that announce the name of the theater, as well as the attraction, are a desirable feature. The ticket booth should be designed by the architect and should be placed as close to the sidewalk as possible, so that it may be seen by the passer-by. An attractive box office is an invitation to enter a theater. A hanging marquee lends tone to the front, besides being a protection to patrons against the sun or the rain. The ceiling of the marquee should be studded with electric lights. Appropriate frames (one-sheet size—22″ x 48″ on the inside) should be in evidence in front of the theater, on both sides of the lobby, and in the lobby as well. It is important that the lobby itself should be well illuminated. The auditorium should depend on indirect illumination in preference to chandeliers that have glaring lights, which detract from the pleasure of viewing the stage or the motion picture. (The subject of lighting is given particular attention in a chapter devoted to that purpose.)

Experience has proven that the best carpets are the cheapest in the final analysis. Therefore the best grades should be given preference, and carpets should be lined with felt or especially prepared pads. This will give added life to the floor covering, and make the best materials, in the long run, more economical than the cheapest.

The construction of a new theater entitles you to publicity in your local papers at no cost to you, because papers will print a story that is news. This, supplemented with advertising and exploitation and good bookings, will bring good patronage. The important thing is so to impress your patrons that they will come again.

Many things can be done at the opening of a new theater that cost a little money, but that will create favorable impressions. For example, one may provide an abundance of uniformed attachés, who are carefully rehearsed as to their

duties and who are therefore able to render a good, courteous service. This staff can be cut down gradually, according to necessity. An opening invitation audience, including city officials and prominent citizens, generally creates a good impression, and gives a theater an auspicious commencement. An aggressive publicity man may be able to induce the local press to furnish a special section for the opening, the section to be paid for by advertising furnished by the contractors employed in the building of the theater, and by neighboring business houses, who wish success to the new enterprise.

In conclusion, a sensible operator will not open his theater unless every detail is carefully rehearsed many times, so that a smooth opening can be assured. The rest depends on good management and consistently good programs if they are provided, and if the patronage is made to feel at home after the fashion which I have already dwelt on too often to do more than mention it here.

LIST OF THEATER EQUIPMENT

Signs:
- Vertical
- Marquise
- Directional
- Price

Carpet:
- Carpet padding
- Rugs

Organ

Chairs:
- Orchestra
- Balcony
- Loge

Draperies (*house*)

Box Office:
- Ticket machine
- Coin changer
- Chair
- Price signs
- Cash boxes

Ticket Chopper

Rails

Cords for Rails

Mats

Sand Jars

Projection Equipment:
- Projectors
- High / Low } Intensity Lamps
- Strong change-overs
- Lens
- Clayton take-ups
- Panels

PROJECTION EQUIPMENT (cont'd.):
- Voltmeter
- Ammeter
- Speed indicator
- Generators for speed indicator
- Effect machine
- Stereo machine
- Transverters
- Rheostats
- Dissolver
- Floor machine
- Spotlight
- Rewinds
- Film cabinet
- Film waxer
- Steel chairs
- Fusible links
- Metal desk
- Lockers (See Misc. Equip't.)
- Color wheels
- Color frames
- Lobster scope
- Carbon cabinets
- B. & L. Irises
- 15 inch wire reels
- 12 inch wire reels
- Film can
- Splicing machine
- Measuring machine

STAGE EQUIPMENT:
- 1000 Watt Olivettes
- 1000 Watt spots head only
- 1000 Watt spots complete
- 400 Watt spots head only
- 250 Watt spots
- Color frames for 1000 W
- Color frames for Olivettes
- Color frames for 400 W
- Color frames for 250 W
- Lamps 1000 W G 40
- Lamps for 1000 W Ps 52
- Lamps for 400 W
- Lamps for 250 W
- Lamps for foots
- Lamps for borders
- Gelatine
- Gelatine cabinet
- Stage screws
- Slip connectors
- Stage plugs No. 12
- Stage cable No. 4
- Extension braces
- Screen
- Screen frame
- Blue black velour
- Ground cloth
- Draperies
- Black plush draw curtain
- Black plush border
- Black plush legs
- Gold plush draw curtain
- Gold plush border
- Gold plush legs
- Work curtain
- Tormentor set
- Valenco border
- Main curtain
- Painted scenery
- Grand piano
- Piano cover
- Piano truck

ALL LAMPS

ORCHESTRA PIT EQUIPMENT:
- Piano
- Piano rack and light
- Music stands
- Conductor stands with dimmers
- Musicians' chairs
- Organ music rack and light

USHERS' ROOM:
- Lockers
- Table (checker-board type)
- Cuspidors
- Table round (App. 36 inch diameter)
- Leather chairs, heavy

USHERS' ROOM (cont'd.):
- Leather lounge
- Mirrors
- Clothes racks
- Chairs, heavy type
- Ash tray sets

MANAGER'S OFFICE:
- Desk
- Desk, typist
- Chair, swivel with arms
- Chair, steno
- Typewriter
- Filing cabinet with lock
- Medicine cabinet
- Lockers

TREASURER'S OFFICE:
- Safe
- Ticket Cabinet
- Locker
- Desk
- Chair (swivel, straight)
- Desk lamp
- Table
- Table for typewriter
- Typewriter, large carriage
- Steno chair
- Filing cabinet with lock

MUSICAL DIRECTOR'S OFFICE AND LIBRARY:
- Music cabinets
- Desk lamp
- Desk
- Chair, swivel
- Chair, arm
- Piano (Apartment size)
- Bench for piano
- Telephone table
- Small table for music

DRESSING ROOM:
(Janitors and Porters)
- Lockers
- Cuspidors
- Racks for supplies

(Scrubwomen)
- Lockers

FIRE EXTINGUISHERS, located at:
- Stage
- Booth
- Auditorium
- Basement
- Aisle lights
- Lockers (clothes)
- Managers
- Treasurers
- Janitors
- Ushers
- Musicians
- Stage Manager
- Booth
- Scrubwomen
- Engineer
- Organist
- Box Office

PIANOS, located at:
- Stage
- Pit
- Music room
- Musical director's room
- Rehearsal room
- Organist's room

CHAPTER X

Structural Equipment

A THEATER, as I pointed out in the last chapter, is no mere shelter. It is not a skeleton shell, like a barn or a warehouse. It contains many materials, for many purposes. There are wires, pipes and other conductive elements. There are rest and locker rooms, machines and offices. These cannot "just happen" after the floor and walls and roof have been built. They must be planned into the blueprints before the first shovelful of ground is broken. Otherwise they are not merely forbiddingly expensive, but often simply impossible. Such parts of the theater, because they are specified in the plan, and because the nature of the edifice requires them, I shall call structural equipment.

In dealing with the subject, let me say first of all, as I did in connection with choice of location, that cheap construction is most expensive in the long run and is never justified by experience. Although initial costs for better grade materials sometimes loom quite large to the builder, he should remember that later alterations and necessary replacements are still more expensive because they imply a previous waste. Houses that have been built without regard to quality are antiquated in very short time. Why? Because inferior stuff deteriorates under hard usage—and shows it.

Furthermore, this lack of dependability may have its serious consequences in undermining safety. I have said a great deal on that head in another chapter, and I do not intend repeating what I have already emphasized so strongly. I wish merely to connect the general matter of prevention with the present topic; and in that connection all I can say is that no detail that may enter the plans, and no consideration of long-run value, can profitably be ignored. Floors should be con-

structed of the most durable substances. All plaster walls should have armored corners. Doors should be provided with substantial hardware, kick plates, and checks; and exit doors must have push bars to permit easy opening. Working or service sections should be built for strength. Exterior walls must have enduring resistance; and the same aim must be dominant in roofing, cornices, leaders, gutters, skylights, and plumbing. Wear and tear may not be mathematically calculable in advance, but one thing is certain: Nothing deteriorates so surely or so quickly as cheapness.

In the matter of fire equipment, to take up a special and essential point, it is important for both patrons and building that every ounce of equipment of any utility shall be provided. It is not enough to comply with the law. That is expected and demanded. In addition, ample fire prevention apparatus approved by the underwriters should be supplied. Indispensable items include fire alarms and a watchman's clock system. This latter is a series of signal stations, located in various parts of the theater, which permit a record of the watchman's patrol at regular intervals during the night.

So much in general for safety appliances. As I go forward in this chapter, I shall touch on the subject again in other connections; for the question of public security is one that arises in every physical part of the house. On the other hand, the very equipment for other purposes has its own interest to the theater man. I shall therefore turn now to the important considerations of illumination, heat, ventilation, and refrigeration, and deal with them in order.

The building must be well lighted. Indeed, theater illumination systems are elaborate in character, and must be designed by experts. In large theaters, all the lighting, both in the auditorium and back stage, is controlled from a switchboard behind the scenes. There are various types of such switchboards, but the finer theaters endorse what is known as the remote control method. It consists of an operating board of buttons and small levers which, in turn, manipulate switching machinery that is placed in the basement. (The diagram shown in Figure 6 shows how the stage board oper-

ates and controls all the lighting changes you see while at a performance.)

All lighting on the stage and in the auditorium should be wired for four colors, and is controlled by dimmers which permit gradual blending of colors and a very flexible lighting scheme. Dimming is a process that diminishes the light through the use of resistance coils. In connection with colors, this method makes it possible to blend many combinations with most pleasing results. In addition to the usual stage lighting of footlights and borders, auxiliaries are provided in the form of spotlights and flood lamps. A bridge hung between the rear of the proscenium arch and the first border supports a number of spots, which are worked by electricians who follow the action on the stage. (Figure 7 shows the lighting of a typical modern stage.)

Emergency lamps for stairways and exits are generally on a circuit of their own. They are always lighted while the theater is in use. The exit bulbs are generally in red, and are placed on the top of the door frames. They are not only advisable but mandatory in an important community. Public spaces and corridors are lighted brilliantly for attractiveness and safety. Another touch of prevention, within the auditorium, is the aisle light, attached to the seat standards, for guidance of patrons and ushers. By such displays of forethought management not merely protects property and public, but makes its high standards manifest to all.

The heating plant should be installed with utmost care, under rigid specifications, and should be equal to peak demands. There should be recording devices to show the pressure, automatic dampers to prevent waste of fuel, and combustion records to check the amount of fuel consumed. For safety, in addition to the customary measures, the installation of non-return valves on each boiler is recommended for plants of two or more boilers, to guard against casualties and shut-down. Provision should be made, likewise, for easy delivery of fuel and discharge of ashes, if coal is used. In the case of oil, fuel capacities should be as great as municipal and

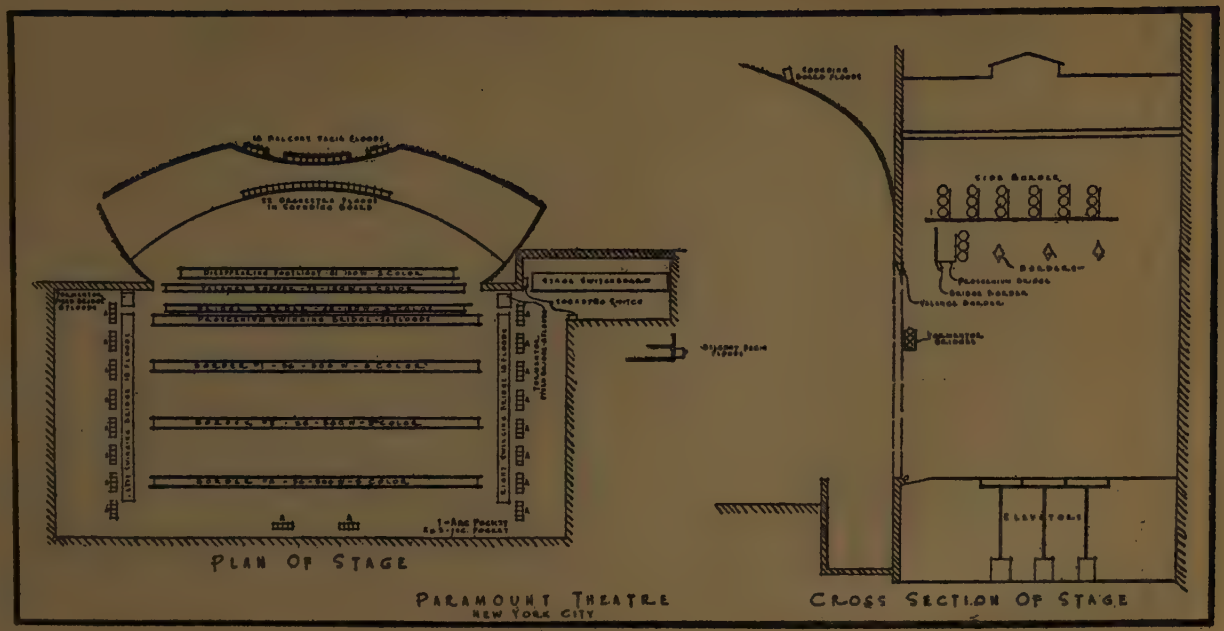


FIGURE 7
Stage Lighting Plan

insurance regulations will permit. It goes without saying that cleanliness is as important in the boiler room as in any part of the theater; and engineers should be impressed with the fact. Finally, large savings will accrue through utilization of the best and safest insulation.

In the auditorium and other public rooms, particular care must be taken to avoid the annoyance of hammering or snapping. Noise of this sort would make the finest theater untenantable. For this reason, the system most advisable is both direct and indirect; i.e., air is forced from the heating chambers by fans and is distributed over large spaces from grills in the walls and the ceiling. Then it is exhausted by the aid of fan systems through openings under the seats. Sometimes the procedure is reversed. In the most important rooms, radiators are concealed behind grills, which are accessible for cleaning purposes. Radiators are eliminated in systems which provide for heating through duct systems.

Provisions for regulation of temperature, whether manual or automatic, are of great importance. The installation must provide an arrangement of the greatest flexibility, that can adjust the temperature to conditions of capacity, and of the opposite extreme, with equal delicacy. The ventilation, of course, is exceedingly important, affecting as it does the comfort of patrons, the earnings of the enterprises and the efficiency of employees in many departments.

Modern mechanical ventilation systems afford apparatus for *air-washing,* which is a means of forcing air through chambers in which it is washed by streams of water; for *dehumidifying,* which is a device for removing excess water from the air by means of heat; and for *air-conditioning,* which provides refrigeration in the summer and heating in the winter. Liberal capacities in all these directions should be a guiding factor of designs, in order to assure the best results. Another consideration is to provide machinery that will be free of objectionable odor and noise. Economy may be insured by subdividing the apparatus to permit shutting of parts not in use. Another measure in economy is effective insulation by sheet cork, since deterioration of the cov-

erings of tanks, pipe lines, or other parts lowers the efficiency of operation, as well as adding to operating cost.

Air-conditioning and refrigeration installations have reached a state of perfection in guaranteeing a temperature of the greatest comfort in the warmest weather. This installation has virtually turned the summer months into periods of capacity attendance, reversing a condition that threatened financial loss and seasonal activity. Nowadays, city people go to the theater in July and August as much to escape the torture of urban temperature and humidity as to see the pictures. Here is a selling point no one can ignore. No one, in my opinion, will. I confidently believe that in the next five years no house of any consequence will be without refrigeration.

Of the power plant, I would say that its installation must appeal to any reasonable operator as a matter of outstanding significance. Its upkeep may prove very expensive unless careful study is given to the requirements of the building. Therefore, the equipment involved must be appropriate in type and adequate in supply. Few theaters, of course, use electric generators, since this service is available through central stations. These are equipped, for the most part, to give theaters preferred service and to guard against emergency situations.

In connection with power, I predict that one important modification of the up-to-date theater will be universal in the theater of to-morrow. I refer to elevators for patrons. Already, the balcony of many a house reaches the height of a nine-story building. It is unreasonable to expect people to climb so far in preparation for an evening of comfortable diversion. Elevators will make balcony seats as accessible as those of the ground, and will thereby make it easier to establish the one-price system, rapidly becoming popular wherever all parts of the house are equally inviting and desirable.

Elevators should be equipped with every possible device to insure safety and the elimination of noise from machinery, doors, gates and counterweights. In addition to elevators, stairways, and fire towers are required, the number being determined by the fire code. In some places, escalators are in

use; but since moving stairways require considerable space, they generally interfere with architectural treatment.

Another feature that requires attention on the part of the architect is the provision of suitable rest rooms and quarters for personnel. The object here is to aim at fine service through efficiency. Hence there should be locker and dressing rooms for the house staff. Each class of worker should have a separate room, with toilet, and, in some cases, shower bath facilities. Locker rooms should be so arranged that employees may pass through the building, without necessarily traversing the public areas. A valet and tailor shop is a valuable adjunct for theaters engaging a large uniformed staff.

For the musicians, there should be back-stage dressing and lounge rooms; and the musical director should have a room of his own located close to the music library, which is essential for operation of high grade. Another desirable chamber is the screen room, where motion pictures can be screened in rehearsal for synchronization with the music. For the purpose, in addition to the screen, there are required two projection machines in a fire-proof booth, and a piano. In very large theaters, special rehearsal rooms are built, so that artists may prepare for the next week's attraction. Finally, I take it for granted that every one will understand the need of special store rooms, and carpenter and electrical shops, together with the equipment to make them serviceable.

The one man who, after the management, is solely responsible for operation of structural equipment, is the engineer. With him and his duties I propose to deal in another chapter. Here I wish only to point out how his efficiency may in large measure be guaranteed by steps taken, in plan and construction, before he is engaged. In the interests of economy and safety, for example, all water or steam or electric lines should be metered and recorded according to consumption. The engineer may thus report and suggest, and the manager study and decide, the times when unnecessary lines, or lines not in use, may be cut off at the source. A regular time schedule likewise, should determine the hour for turning on steam, and valves be labeled with the time of turning on and off.

Equipment of the right sort gives opportunity to make and keep the right sort of records. I offer, as an instance, a typical report:

BOILER ROOM REPORT

Week ending February 27, 1925

Coal on hand Feb. 21	$ 50.00	
Coal purchased Feb. 24	200.82	
		$250.82
Coal consumed	$110.50	
Coal on hand this report	140.32	
		$250.82

.....
Chief Engineer.

A good engineer, active supervision, frequent inspections, sterling routine, are all highly desirable. And the way to make sure of them is to build into the house the best possible structural equipment, the finest materials and mechanisms that experience and vision can summon forth. The surest return you get out of a theater is the kind you plan into it.

CHAPTER XI

Fire Apparatus and Water Supply

In dealing with fire apparatus after structural equipment, I am moved by considerations of convenience of arrangement, and not of importance. It is true that a great many materials are put into the building before extinguishers, hose, and axes arrive on the scene; yet need I point out the fact that, without the latter, the former are never secure? I believe I have said enough on that head in other chapters to take the reader's agreement for granted here.

There are, however, precise details of fire prevention and control which I would enumerate at this stage for their value in disclosing the mechanical and human organization requisite to preserve the house or any part of it from the flames. The background and the procedure I am about to explain are no mere figment of theory. They represent the sum total of the best information which experience has learned from the two great sources of afterthought and forethought; and the matter presented is therefore not only to be read, but drilled into ready memory.

In the first place, let me list the equipment needed: The stage skylight, the asbestos curtain, fire tanks, extinguishers, automatic sprinkler systems, hose, hooks, axes and fire alarm systems.

The stage skylight is probably the most important protective device installed in a theater, for it provides an immediate vent for suffocating gases, which might otherwise belch out into the auditorium and reach the galleries at the early stages of a fire. The asbestos curtain is next in importance for it serves a similar purpose and also acts as a screen between the audience and the fire—and from a moral standpoint may prevent panic by cutting off the view of the fire. The automatic

sprinkler system ranks with the two above, for it may be depended upon in most cases to extinguish stage fires.

In the second place, come the auxiliary features: Exit lights, exit doors and shutters, together with their key parts and their surfaces.

In the third place, I name the localities which flames must never enter: the projection booth, the closets, the elevator shafts and pits, and the fan, machine and locker rooms.

In the fourth place, I list the gravest menaces: Defective electrical equipment, rubbish, unguarded electric lights, oily waste, and smoking—the last to be strictly forbidden so far as personnel is concerned.

In the fifth place, I call attention again to organization of management and personnel in regard to prevention, reporting, and control of conflagration.

How are these five standards maintained? The answer is: *Constant Vigilance.* The official who, after the house manager, is responsible for blaze conditions, is the chief engineer. His duties in this connection are complex, yet they are momentarily imperative. He must carry them out to the last letter. Accordingly, I will not express them in essay form, but will outline them, so that every detail has a clear-cut meaning of its own. I hope thus not only to make the subject clear, but more especially to provide the reader with a model form, which may be copied or reprinted from these pages, and serve as an effective monthly report.

REPORT OF FIRE INSPECTION
By Chief Engineer

A. APPARATUS

1. FIRE TANKS:
   a. Repainting
   b. Level of water-pails near by
   c. Repairing
   d. Replacement
   e. Accessibility—material piled around
   f. Other information
2. EXTINGUISHERS:
   a. Refilling—level of acid in bottle and level of soda solution

b. Dating on tag—recharged within one year
c. Missing
d. Inspection of nozzle and hose by means of thin wire
e. Accessibility—material piled around

3. Fire Hooks and Axes:
   a. Condition
   b. Missing
   c. Accessible
4. Fire Alarm Systems:
   a. When tested last?
   b. Box on stage accessible?
   c. If no box in theater, do employees know location nearest box and telephone number of fire department?
5. Asbestos Curtain:
   a. Condition
   b. Operation
6. Automatic Sprinklers:
   a. Supply tank full
   b. Valves open
   c. Sprinkler heads unobstructed
7. Stage Skylight:
   a. Operative condition
   b. When tested
   c. Rope and knife accessible
8. Hose:
   a. Properly racked
   b. Good condition
   c. Nozzle in place
   d. Hose valve O.K.

B. EXITS

1. Lights:
   Condition inside and outside lights
2. Doors:
   a. Condition—Tested by opening
   b. Door checks and Hardware—Panic-lock working
   c. Unobstructed
3. Fire Doors and Shutters:
   a. Operation
   b. Mechanism and ropes
   c. Lubrication
   d. Fusible links should not be painted
4. Fire Escapes or Exit Passageways:
   a. Followed through to street
   b. Clear of ice or snow

c. Clear of trunks, scenery, etc.
d. Gates in courts or alleys opened

C. PARTS OF BUILDING

1. PROJECTION BOOTH:
   a. Cleanliness
   b. Rubbish
   c. Oily waste
   d. Film cuttings
   e. Fireproof containers for film
   f. Shutters in place
   g. Fusible devices in shutters in operative condition
   h. Safety devices in machines operative
   i. Extinguishers
2. CLOSETS:
   a. Condition and cleanliness
   b. Combustible materials
3. ELEVATOR SHAFTS AND PITS:
   a. Cleanliness
   b. Obstructions, rubbish
4. FAN, MACHINE AND LOCKER ROOMS:
   a. Cleanliness
   b. Obstructions
   c. Rubbish and inflammable materials
   d. Benches, lockers, etc.
   e. Bearings lubricated
   f. Electrical equipment
5. DRESSING ROOMS:
   a. Lights guarded
   b. Smoking
   c. Miscellaneous heating devices

D. CAUSES OF FIRE

1. OILY WASTE:
   a. Safety cans
   b. Daily emptying
2. ELECTRIC LIGHTS:
   a. Unguarded
   b. Near combustible material
3. SMOKING:
   a. Departments
   b. Individuals
4. ELECTRIC WIRING:
   a. Temporary wiring
   b. Fuses
   c. Condition insulation, joints, etc.

5. Ashes and Rubbish:
   a. Metal cans
   b. Ashes kept away from wood partitions or combustible material

E. PERSONNEL

1. Management:
   a. Instructions
   b. Inspections
   c. Reports
   d. Fire Drills
2. Employees:
   a. Cleanliness of building
   b. Precautions and rules
   c. Smoking

The matter of prevention, of course, is not left to one man, nor is it to be taken for granted. Management is required, in this connection, to frame a definite policy and to conduct a formal routine. In order that employees may fully understand what is required, there should be clear instructions, possibly printed, as to regulations; and also there must be fire drills at regular intervals. In such procedure, department heads call upon the superintendent of the building and the house manager in instructing employees to greatest advantage. The lessons thus taught are: How to send fire alarms; how to telephone if fire is discovered; how to use extinguishers; how to comport oneself.

In case of fire, it is the principle duty of employees generally to look out for the safety of patrons. Ushers go to posts, where they remain. Some open exit doors and direct people to safety. Others are stationed at stairways, permitting no one to go up, except an employee in the performance of duty. Above all, every one from the house manager to the page boy does everything in his power to reassure and to calm, by cool manner, bearing, speech, and direction. Each employee should be drilled, in case he discovers fire (see Regulations on page 64), to act as follows:

1. Keep cool and behave without excitement.
2. Call the Fire Department.

3. Inform the house manager of the location of the fire.
4. Attempt to put out the fire by means of extinguishers or hose.
5. Make a thorough search of the house to be sure no one is left in rest rooms or other out-of-the-way places.
6. Continue the performance as far as possible. Have organ or orchestra continue playing. Make announcement from stage as far as is possible.

When the notice is received by the house manager, he takes full charge; or, in his absence, the assistant manager. The first step is to send in an alarm to the city departments by telephone or fire-box. Remain at the fire alarm box until the department arrives. At the same time, an assistant telephones to the stage to have the asbestos curtain lowered, and stage skylight opened, and notifies all departments as to the endangered spot.

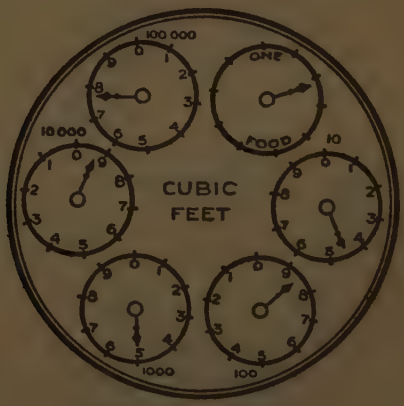
The actual fighting of the blaze is directed by the Superintendent. He goes to the place at once and attempts to extinguish or control. The only permissible alternate is a house fireman who may be assigned to the theater to act for the city authorities. In either case, assistance is rendered chiefly by a specially assigned crew, who have the prime responsibility of this task. Other employees, as has been explained, devote themselves to the care of patrons. The crew itself consists of the engineer, his assistants, and the porters. They simply obey orders; for example, they never turn the hose on, except by order of the Superintendent, his representative, or a member of the city fire department.

The night watchman naturally plays a very special rôle in this connection. He reports for duty at 10:45, and patrols the theater until 7 A.M. He makes use of the clock at every station, and goes his rounds every hour. He turns off all unnecessary lights, and closes and secures the doors and the windows. In case of fire, he gives the alarm, attempts to control the flames, and then notifies the manager or the house manager by telephone.

WATER SUPPLY

Without unduly stressing the connection between the two topics of this chapter, let me say that the matter of water, fundamental to all life, is one deserving close attention by theater management. More pointedly, since water is one of the commodities a theater buys and uses, the question of economy must be raised here as well as elsewhere. The financial factor is waste; and in this connection, waste means leakage. A dripping faucet destroys fifteen gallons a day; one running with an opening of an eighth of an inch consumes 3806 gallons —a day! Need I point out the simple truism that leaks make larger bills?

In order to grapple with the problem of prevention, it is essential to understand meters. There are two kinds, the circular reading dial and the straight. I shall deal with them in order.



CIRCULAR READING DIAL

Meters indicate the amount of water used, either in cubic feet or in gallons, according to the unit upon which charges are based. For purposes of convenience I shall refer only to measurement in cubic feet. For circular meters the reading is conducted as in the case of a register of gas or electricity. For example:

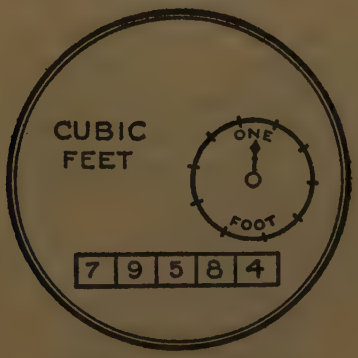
The illustration above shows a reading of 79,584 cubic

feet, as determined in the following manner: Place the number indicated by the hand on the "10" circle in the units place, and the figure indicated by the hand on the "100" circle in the tens place, and so on:

4
80
500
9,000
70,000

79,584 cu. ft.

When a hand on one of the circles is in any position between two figures, take the lower number as the reading. If the hand seems precisely on the figure, observe whether the hand on the next lower circle has passed zero. If this is the case, the count should be taken for the figure which the hand on the higher circle seems to indicate, but not otherwise.



STRAIGHT READING DIAL

Assuming that the present reading indicates 79,584 and that the previous reading was 69,584, the difference between the two figures, or 10,000, would be the number of cubic feet (or gallons) of water consumed during the intervening period.

It is never necessary to reset the registers. When the hand or pointer of the circle of the highest denomination has made a complete revolution, the hand on every circle will point to "0." For example, should the register illustrated indicate

79,584, and then at the next reading show a registration of only 6,248, to obtain the total reading it would be necessary to add to the latter reading 100,000. In other words, the consumption indicated by the meter between the two readings would be 106,248—79,584, or 26,664 cubic feet (or gallons). The same principle, of course, applies to the straight reading type of meter.

The small denomination circle found on all meters and registering either one cubic foot or ten gallons is used for testing purposes only, being disregarded in the regular readings. One complete rotation of the hand indicates measurement of the amount printed on the dial (i.e., one cubic foot, or ten gallons).

One cubic foot is equal to 7½ gallons of water. This type of meter is read like an automobile speedometer.

HOW TO DETECT WATER LEAKS

If the consumption of water appears abnormal or if you wish to be sure there is no leak, make the following test:

Let the water stay on, but have all outlets closed; and do not draw any water during the test, which should continue for 10 or 15 minutes. Watch the hands on the meter marked "ten gallons" or "one cubic foot." This dial is divided into ten parts, each division being one gallon or one tenth of a cubic foot. If this hand continues to move, a leak is indicated. The size can be determined by timing the meter: i.e., one-tenth in 15 minutes, two-tenths in 15 minutes, etc.

A leak at the wash basin or sink can be easily located. The water can be seen dripping from the faucet; but a leak at the water closet is hard to find. Sometimes yard hydrants, street washers, and underground pipes leak, and the water soaks away in the ground. If possible, a leaky pipe or fixture should be shut off until repaired.

If there is a leak call a plumber immediately. Do not allow waste to continue indefinitely. It adds to your bill every minute. Of all losses, this is one of the most readily detectable, the most easily preventable.

BUILDING AND ITS CONSTRUCTION

In closing this section on plant and structure, I wish to offer the reader an outline which shall serve, not merely as a summary, but as a guide in building and as a check in maintenance. The chart printed below is intended to establish the logical sequence of developing the various divisions of a new theater project. When it is followed in a thorough and systematic manner, it will create an efficient and valuable investment, and will result in reduced maintenance and replacement costs.

THE SEQUENCE OF A NEW THEATER BUILDING PROJECT

Development Stage

Selection of Site	The first step is a thorough analysis of the general locality from the viewpoint of prospective business, competitive situation and sub-rental possibilities. The space requirements, establishing in a fairly definite way the areas required for the stage auditorium, public space, lobbies, foyers, rest rooms, sub-rentals, etc., must be worked out in a general layout plan prepared
Preliminary Design and Plan	by either architect or engineer. The next step is definitely to name the architect, so that preliminary layouts may be studied and developed in the most efficient way, with proper relationship to design and requirements. Stage space, seating capacity, lobby space and other details are in this way established. Then equipment requirements are developed.
Preliminary Cost Estimate, including Architect's Fees, etc.	The above information makes possible a preliminary or estimated cost. This gives the information required for financing—(a) Cost of plot; (b) Cost of building estimated on a cubic foot basis; (c) Cost of equipment.

Contracting Stage

Details and Specifications	Complete working drawings, details and specifications must be prepared by the Architect, covering every item of construction, decoration and equipment. The problems arising in connection with these items should be considered in an orderly manner. The divisions of these problems are indicated below together with an itemized list of the major items involved under each heading.
Architecture	(a) Plans to be worked out in detail; (b) Decision as to type of construction; (c) Decision as to exterior and design, materials and equipment; (d) Development of the exterior.

Acoustics
Boilers
Box Office
Bronze or ornamental iron
Built-in Furniture
Coilings
Commercial Building Construction
Display Frames
Electric Wiring
Elevators
Excavation
Exterior Design
Fire escapes
Fireproofing
Floor plans
Floor surfacing
Foundation
Glass
Hardware
Heating
Interior Design
Iron work
Lighting
Lighting Fixtures
Lobbies
Lumber finish
Marble
Marquise
Mirrors
Orchestra lift
Organ lift
Partitions
Plastering
Plumbing
Power plant
Projection room
Public rooms
Pumps, tanks
Refrigeration
Roofs
Screening room
Service rooms
Shafts and ducts
Skylights
Sprinkler system
Stage
Stairs
Stone or brick
Store fronts
Switchboard
Tank housing
Telegraph system
Terra cotta
Tile
Vacuum system
Ventilation
Wall finishes
Waterproofing
Window and door openings.

Engineering

All mechanical and special equipment problems come under this heading. The architect coördinates with the engineer.

Interior Decorating

Interior decoration and furnishing, while considered a separate undertaking which often involves the service of a decorator, should be carried out in close coöperation with the architect, so that decorations are harmonious with the architectural design.

Designs
Paintings
Decorations
Wall covering
Murals
Wood finishes

Decorative Equipment

Art objects
Curtains
Drapes and covers
Floor coverings —carpets, etc.
Furniture—Public rooms
Paintings
Public rooms furniture
Standard Lamps
Wall hangings

Equipment

Here should be considered the requirements of what constitutes theater equipment which is not classified above. (See Equipment listed in Chapter 9.)

Box office equipment
Lockers
Music stands
Office furniture
Organ
Pianos
Portable stage lighting
Scenery
Screen
Seat indicators
Signs
Stage draperies
Stage furniture
Theater seats

Fixed Charges

All fixed charges are included under this caption:
Building permit
Bond cost
Insurance: Contingent liability; Fire; Cyclone
Taxes
Interest.

Contracts

Only when all working drawings, details and specifications are complete, should the question of actual contracts be considered. Here arises the selection of contractors—not necessarily the lowest bidders, but those who by experience and reputation are best fitted for the work. Contract bids should be taken through the architect.

Supervision

It is the architect's function, and that of the engineer, to carry out constant supervision, insuring the proper performance of contracts. The owner should receive reports and should hold meetings with contractor, builder, engineer, and all concerned, at regular intervals, to watch the progress of the job.

Experience has shown that where plans and specifications are properly developed originally, there should be few extras.

Part IV
Personnel

CHAPTER XII

The Function of Personnel

BUILDINGS and equipment are inert. They are lifeless. Of themselves, they have no more power to create, than a ruined temple on the banks of the Nile. One of the blankest things on the face of this earth is a deserted farmhouse, or an untenanted factory. It is the presence of the human element that vibrates an institution with life. A man who puts up a handsome theater and furnishes it superbly—but does no more—may be a leading builder or a gifted decorator; but he is no operator. He must not merely know how to handle people. He must know how to handle people through other people.

Therein lies the function of personnel: A group of people multiplying the effectiveness of a dominant and guiding personality. Just as, in a healthy body, the brain controls the limbs without itself appearing to the eyes of an observer, so in a sound theatrical enterprise, the vitality of one policy throbs in the smile at the box office, in the alertness of the ushers, in the harmony of the orchestra, in the smooth efficiency of the projectionist's work, in the very dance movements of the stage ballet.

I have pointed out, before, how enormously the duties of management have branched out in a modern theater, and how many hands are required to execute a single policy on a vast scale. The same is true of smaller houses. No one dreams of running his theater single-handed. The successful operator, knowing that he has to sell his house to hold his public, is just as keen on the subject of personnel as on the quality of the show or the attractiveness of the environment.

Granting the importance of the issue—and I have no doubt that any sensible person would grant it—there still remains much to say of the substance. For there are at least as many

different types of employee in a motion picture theater as there are functions and departments. The mere listing of these groups, together with their duties and their supervision, makes a bulky report, no matter how briefly one may essay to express it. Hence the devotion of so much space in this volume to the explanation of man-power; and hence the subdivision into chapters to make the individual factors distinct.

Yet to plunge into so many details without an intelligible bird's-eye view might result in some natural confusion. I take time and space at this juncture, therefore, to approach the subject with a presentation of the salient features of the entire field, in order that I may thereafter proceed to each of those features with the assurance that it is fitted into its place in the larger plan.

What, first of all, does a theater management do? It receives people, it seats people, it cares for and protects people. It amuses them and entertains them. It runs a plant in a clean and attractive manner. It handles money in receipts, disbursements, profits, investments. It engages, trains, supervises, discharges, promotes a varying number of workers.

For every such function, there is a department. I have elucidated the organization before; but for the sake of convenience I will give the list again briefly here: Service, producing, housekeeping, and finance. In each of these major groups there are divisions and sub-divisions. There are streetmen, doormen, floormen, ushers, musicians, pages, cashiers, clerks, maids, dancers, vocalists, projectionists, stage hands, porters. All along the line there are department heads or group captains. In other words, whether you look at the top, at the bottom, or at the middle of this regiment, wherever your eye rests on a single point of the organization, you will find a single individual. What I mean is that a manager or a captain or a porter is one person—neither more nor less.

Now, on the other hand, the theater must be just one theater—very definitely just one theater. And I claim that the ideal in utilizing personnel is to establish the unique character of the house in the specific task of the individual. He or she will sell a ticket, or seat a patron, or run a projection

machine, or play a violin, not only as a recognizable man or woman, but in a recognizable way—the theater's way, the management's way.

Then the first thing the management must do is to obey the ancient injunction: Know thyself. What *is* the policy of my theater? To what audience am I appealing? What do they like? What might they tend to like? What are the resources of the industry ready to supply the demand? What new resources must I create? If I aim at a metropolitan attendance, I must create a reputation for exquisite, precise service. If I seek a neighborhood attendance, I must establish a warm and friendly reception for them. If my patrons are poorer folk from the humbler walks of life, I must not oppress or repel them with a solicitude they are likely to mistake for a condescension.

Then the management, not vaguely, but sharply aware of its aim, must break it up into convenient divisions. This much I assign to my uniformed staff. These duties will be cared for by my production staff; these, by the housekeepers; these, by the bookkeepers. Since I cannot run after each and every page boy or drummer or porter, this man will be my house manager, this other, my production manager. I choose them because each is fit for his field, and all are fit to instruct, to lead. I gather them about me; I charge them with the success of my venture; I confide to them my plan and my dream. I set them to their responsibilities, I lean on them, I guide.

They, in turn, select their aids and subordinates and, passing my wishes down to the last and the least, reflect my visioned theater in many minds and many hands. They not merely teach me to my employees, but they return again and again to relearn the lesson from me, to reapply it down the line, till the perfection of practice and supervision and constant checking makes my theater shine from the face and the acts of every one of us. For this I reward performance with promotion, bringing the lowly up from the ranks to lead in their turn. Before my ideal I am humble to learn—I listen and observe, as well as show the way.

Perhaps none of my patrons will ever meet me face to face. But in each step they take about my theater they will find a something that is I. Just as the plan and the ornament and the equipment have been my choice, so the smile of the usher is my cordiality; and in the voice of the orchestra my ambition is singing. When people observe an athlete, they do not think of the brain which is invisible to them. Yet they say: "What coördination! What response!" When people leave my lobby, they do not think of me as a man, but if I hear them say, "How perfectly managed!" or if the crowds come back again and again and again, they may not realize it, but it is I that they have come to know.

The manager who can thus commune with himself, and can convey the contagion of his spirit to others, has the emotional driving power to make something better than a herd of helpers, or a human machine. He brings into existence a a super-personality, a social entity. His theater is as easily pointed out and recognized as the face or the name or the record of a person of prominence. For that reason, let me repeat: The real function of personnel exists only when many persons multiply by their number the effectiveness of a dominant and a guiding personality.

So much for the ideal, and for the emotion that moves it. What are some of the practical steps whereby the aim is achieved every work day in the week? To begin with, it is a profitable measure to have a printed leaflet outlining the standard to be maintained, together with individual sets of rules and instructions for the various groups. If the manager does not feel equal to expressing himself on paper in a style he would wish others to respect, he can assign the task to one of his staff, or get some representative of the local press to draw the thing up for him. If it is worked out carefully, and enough copies are made, the service manual will save time and trouble for years, at a comparatively low initial cost.

The engaging of employees should be governed by the policy of the house, since random employment makes for many misfits. Naturally, theater employees should be selected largely on the basis of appearance; and employees in any kind of business

must show promise of working sympathetically with superiors. Concerning the two weeks of probationary employment, I will speak in detail in Chapter Eighteen. Concerning advancement, I add only the caution that it should be made on the basis of merit alone. Any other method means the defeat of policy by disruption and disgruntlement. Where good will is the fruit, the seed is initiative; every one wants to grow and spread.

Concerning the general conduct of personnel, I believe firmly that management is entitled, not merely to expect, but to exact the best. Workers are not merely to preserve good appearance, but to behave well. Hence, there should be no eating, chewing, smoking on duty. Loud talking is vulgar and distasteful; certainly there should never be comment of any sort concerning patrons. I have already referred to the policy of the Statler Hotels. Mr. Statler, in his "Service Code," not only delivers a message to his employees, but in the same words voices a pledge to the public, with a practical adaptation of the Golden Rule: "In all your dealings with people, guests or employers, do unto others as you would have them do unto you." A theater can operate on this basis if department heads understand their business and are alert to promote it. The rule, of course, works both ways. The right kind of effort should be encouraged by the right kind of reward. Occasional meetings or smokers, at which light refreshments are served, make a good background for the promotion of good will.

There is one other means of dealing with the public that should be put to service whenever occasion arises—correspondence. Attention should be given to letter-writing regardless of the cause. A note of courtesy and cordiality should characterize every communication, whether in connection with a bill, a claim, or an article lost. The letter head should be neat, but individual. The tone should be friendly, the wording concise, the information accurate. Correspondence should work for good will as effectively as a good employee would work for it.

CHAPTER XIII

The Service Staff

THIS chapter deals with the employees, chiefly uniformed, with whom the public comes in actual contact. Their collective name, as I have said before, is the Service Staff.

The House Manager I have described in Chapter IV. I have likewise explained the Staff, in general, in several places. What I wish to do now is to analyze the sub-divisions in detail.

FLOOR MANAGERS

The floor managers are charged with the responsibility of enforcing the policies of the theater. On account of his close contact with the patrons and the service staff, the floor manager has a splendid opportunity to build up a satisfied patronage and a loyal force of employees. He should make his influence felt in securing a reasonable spirit of satisfaction among employees, since a loyal and satisfied staff is essential to give patrons efficient and satisfactory attention. He coöperates with and works under the direction of the house manager in the superintendence of the service staff. He supervises all details relating to the corps, reporting to the house manager those who do unsatisfactory work, as well as those who are commendable. He directs uniformed employees in their duties, and assists in all possible ways to secure speedy and courteous service. During peak loads he should always be in command of the service on the floor, receiving complaints from patrons and carrying them through to the house manager to a prompt and satisfactory conclusion. Whether reasonable or not, all complaints must receive courteous attention, and should be settled to the satisfaction of the patron. The senior floor manager must set an example to other employees by his appearance.

There are two or three floor managers in charge of the large sized theater, who in addition to the assistant manager

HIPPODROME

WEEK OF _____

LOCATION	SUN.		MON.		TUES.		WED.		THURS.		FRI.		SAT.	
	AFT.	EVE.	AFT.	EVE.	AFT.	EVE.	AFT.	EVE.	AFT.	EVE.	AFT.	EVE.	AFT.	EVE.
HEAD USHER														
ASSISTANT														
1st BOX OFFICE														
2nd BOX OFFICE														
1st DOORMAN														
2nd DOORMAN														
TICKET COLLECTOR BOX EXCHANGE														
ORCHESTRA 1st AISLE														
2nd "														
2nd " EXTRA														
2nd "														
3rd "														
3rd " EXTRA														
3rd "														
4th "														
4th " EXTRA														
4th "														
5th "														
5th " EXTRA														
5th "														
6th "														
MAID														
MEZZANINE 1st AISLE														
2nd "														
3rd "														
MAID														
BALCONY 1st AISLE														
2nd "														
3rd "														
4th "														
5th "														
6th "														
CENTER STAIRS														
ESCALATOR														
PAGE BOY														
PORTER														

FIGURE 8
Service Staff Report

and house manager must be on duty during the peak hours of business; at no time, furthermore, is the floor to be without at least one manager. At times of shifts, changes must be

made in the presence of the floor manager in charge, who shall inspect the appearance of the employees before they take their posts. (Figure 8.) Such shifts should be made in military formation. The floor managers shall be appropriately uniformed, with distinguishing marks that establish their ranks (Figure 9).

Emergency duties are performed in accordance with the policies formulated by the management. In case of alarm of fire, the house manager shall be considered the responsible officer; in his absence, the floor manager takes his place. The officer in charge shall see to it that all employees are at their posts, in accordance with the fire drill, and shall see that the fire alarm is sent through to the city fire department. He shall allay apprehension. Fire drills are to be held every three weeks.

In case of accident to a patron, the floor manager shall summon the doctor and the nurse, so that patron may receive adequate care. The person is to be removed to the first aid room, if there is one; or else to the rest room. The floor manager must make out a detailed report as to such accident or illness.

PROCEDURE FOR REPORTING ACCIDENTS

1. All accidents to patrons or the public inside or about the theater should be reported.

2. Any occurrences which might conceivably involve the management in suits should be reported. This would include such things as arrests, ejection or barring-out of undesirable patrons, fights or disturbances, either between patrons themselves or between employees and patrons. Even though there is no personal injury, report should be made. Injury to clothes of patrons should be reported.

3. All accidents, no matter where occurring, should be reported; for instance, any occurring in connection with bill-posting away from the premises, exploitation, publicity, etc., even though there would appear to be no liability, should be as carefully covered as those occurring on the premises.

4. There should be no delay in the investigation or mak-

ing of a report. All of the facts possible should be gathered at the time of the occurrence. Statements, names, and addresses of witnesses should be obtained at this time, as should also the statement of the injured person. It will be much simpler to obtain this information on the spot than to obtain it later.

5. A report should be filled out and mailed at once, one copy to be mailed to the Insurance Agent, and a second to be kept on file.

6. The report should be as comprehensive as possible without magnifying the injury or the situation in the injured person's mind by the method of obtaining information.

7. Make frequent inspections of your theater and be constantly on guard against anything that may contribute to an accident even in the slightest degree. After an accident, immediately investigate carefully as to the cause. Do not assume it was entirely the patron's fault. You may discover a condition which could not have been disclosed by ordinary reasonable inspection, but which will serve as a warning for the future. Improve lighting, tightening of floor or stair carpets, installation of hand rails, or other minor changes which might help to prevent a repetition of similar occurrences.

If it should be necessary to eject any one from the theater because of objectionable or improper conduct, such action is taken under the direction of the house manager or floor manager, in case of the absence of the former. While it is the duty of every employee to report such actions to his superior, the responsibility rests with the house or floor manager.

In some theaters a house officer is employed to assist in maintaining good order when necessary, to coöperate in emergencies where the safety of the patron may be involved, to help in keeping undesirables out of the theater, and to "patrol" the theater. He must exercise tact and discretion, so as not to offend, for that would react unfavorably against the house.

To return to the floor manager: He is responsible to his senior for the general appearance, conduct and assignment of work of ushers and pages. He will inspect the employees

for whom he is responsible, prior to their going on duty. Their hair must be neatly combed, their shoes polished, their faces, hands, and finger nails scrupulously clean. At the peak hours, the senior floor manager will be in charge of the orchestra floor, and a floor manager will be in charge of each of the mezzanine and balcony floors. Complete regulation uniforms, including white collars and black shoes, must be worn by ushers (Figure 9). The floor manager shall have authority to require necessary changes, and to report any absence or tardiness to the senior floor manager for reduction in pay. A high standard of neatness, cleanliness and attention to dress must be maintained. It is the duty of the floor manager to see that all uniforms worn by employees under his direction are in proper condition and to instruct employees that the house tailor will clean and press clothing as often as necessary.

Ushers are responsible to the floor manager when on duty. In discharging his responsibilities, the latter should constantly impress upon employees under his supervision that strict attention to the requirements set by the management is the best method they can pursue to secure advancement.

He should give to newly employed ushers a printed set of instructions, which may be made to read as follows:

INSTRUCTIONS TO USHERS

Loyalty to your work requires that you help in every way to maintain the standard of the theater.

The purpose of these instructions is to set before you the standards of action which will be of service to the patron, the theater, and your fellow employees.

Good manners, courtesy, and consideration for others should be noticeable in your conduct.

Ushers or other employees should never exhibit haste or impatience to a patron. A quiet attentive manner will go a long way toward convincing a patron that employees are trying to please.

Employees should always be ready to render little courtesies, such as picking up articles dropped, assisting with wraps, etc.

FIGURE 9
Uniformed Staff

While on duty, employees should confine their conversation with fellow employees to matters pertaining to their work.

Profane, abusive, or boisterous language, and "gossipy" conversation about patrons is always out of place. Humming, whistling, chewing gum, and smoking on the premises are absolutely prohibited.

Employees must clearly understand the schedules of employment. So that there may be no misunderstanding, the floor manager shall furnish each employee with a schedule card which shows the days and shifts of employment. The Captain in charge checks the cards of employees as to correctness of time. The cards are taken up at the end of the week. They then serve as time cards from which payrolls are prepared. I give herewith a model schedule card:

SCHEDULE CARD

Week of _____

Name _____ Rate $. _____

Position _____ Report to Captain _____

Assignment: MEZZ. BALCONY ORCHESTRA AISLE

	MON.	TUE.	WED.	THURS.	FRI.	SAT.	SUN.
A.M.							
P.M.							
EVE.							

The above indicates the days and hours when you are to report. Time indicated means at post in full uniform. All salaries are paid by checks each Tuesday following the close of the week.

Rates of pay must be established (varying according to the type of theater and location) and should be filled in on schedule cards at the time of employment. There should be a training period of two weeks, during which the rate of pay is to be one-half of the regular rate. Payment for the training period is made upon completion, and those who do not complete, should not receive any compensation. All employees are engaged with the clear understanding that they must meet with the approval of the management and may be

dismissed without notice, if the management deems it necessary. It is good practice, however, to give and to expect one week's notice from employees who leave or are discharged. Rates of pay should be such as to preclude tipping, which is forbidden.

Training periods shall be conducted at stated intervals, before the theater is opened to the public, three or four mornings each week. The first week of training is devoted to morning sessions. The second week, the recruit is placed in uniform and in actual service under the close supervision of the captain in charge. Among the earliest instructions there should be a lesson on the matter of articles lost or found, on the basis of some such form as this:

LOST AND FOUND

All employees must turn all articles or packages found in seats or elsewhere in the theater to their immediate superior. The apparent value of the article does not permit of any exception to this rule. A record of all articles found is to be made in duplicate, one copy to be sent to house manager's office, the other to be kept in the Lost and Found Department.

These forms are to be filed in the house manager's office. If there is an identification mark or name, the house manager shall make every effort to find the address, and a letter should be sent to the owner, informing him of the finding of the article.

Every article found should be carefully wrapped and marked for identification with same number as on Lost Article Record, so that it may be readily traced. Jewelry, money, or other valuable articles are to be placed in the house manager's safe, and so marked on the record form.

Articles of considerable value as well as money or jewelry are kept for at least a year. All such should be advertised in papers before they are disposed of.

Inexpensive articles or small sums of money should be given to the finder after sixty days, but every effort must be made to return articles to owners.

When patrons report the loss of articles, they should be

LOST ARTICLE No._____ FILE No._____

LOST AND FOUND DEPARTMENT

REPORTED { DATE_____ DAY_____ HOUR_____

NAME_____
Initials or full name

STREET_____ APARTMENT_____

CITY_____ PHONE_____

WHERE LOST_____ TIME LOST_____ { DATE_____ DAY_____ HOUR_____

P LETTER MAILED { DATE_____ BY_____ FILLED OUT BY_____

L LETTER MAILED { DATE_____ BY_____

OWNER'S SIGNATURE OF RECEIPT: DATE_____ DAY_____

_____ HOUR_____
Please sign here

(Reverse)

DESCRIPTION OF ARTICLE

ARTICLE_____

COLOR_____ MATERIAL OR COMPOSITION_____

SHAPE_____

SIZE_____

LEFT OR RIGHT_____ BUTTONS_____

CONDITION_____ BUCKLES_____

VALUE_____ STRAPS_____

LINING_____ HOOKS_____

WRAPPING (KIND)_____

CONTENTS_____

MANUFACTURER_____

IDENTIFICATION MARKS_____

MISCELLANEOUS DESCRIPTION_____

FIGURE 10
Lost and Found Forms

referred to the employee in charge of the Lost and Found counter, who shall make out a Lost Article Report (Figure 10) which shall be made out in duplicate, a copy to be kept by the Lost and Found clerk and the other copy to be sent to house manager's office.

When loss is reported, a careful examination of found article records should first be made. The house manager's office orders an investigation, which is followed through by the assistant manager who interviews employees, who may know something about the loss. Report is made on back of the lost article report, and letter should then be sent by the house manager to the loser, explaining the results of the investigation.

EXHIBIT

LOST AND FOUND DEPARTMENT

.....192..

This Department regrets to inform you that no article corresponding to the description of that reported lost by you has been located here.

Should such an article be located later this Department will be pleased to notify you at once.

Yours very truly,

.....
Manager

.....
Theater

.....
Address

.....
City

File No.....

Custodian .....

It is advisable to establish uniform expressions which ushers or other employees may use in guiding patrons, in the interests of uniformity and simplicity in handling large crowds. These may include such expressions as "Seats two aisles to the right, please," or "Seats this way, please," etc. A system of

signaling may be established so that ushers in aisles may indicate available seats to ushers at the head of aisles—such signaling must not be noticeable by patrons, and must be carried out without any noise, but rather by the position of the usher and the manner in which he holds his hands. The right hand across the breast may indicate that there is room for one. Accordingly the usher at the head of the aisle invites one patron to pass down the aisle. Placing the right hand behind the back may indicate that there is room for two; both hands behind his back would mean there is room for three; placing the left hand on the breast, room for four. Ushers must be drilled repeatedly and carefully so that such signals become automatically correct. Flashlights are sometimes used by ushers to direct the way in seating patrons—modern theaters, however, equip their aisles with aisle lights under the arms of chairs, making the use of flashlights unnecessary.

Recruits must actually go through the movements of their duties. It is not sufficient to tell them what to do.

Each employee must be made familiar with the physical characteristics of the theater, and know the whereabouts of all public rooms, exits, stairways, telephones, drinking fountains. A sufficient number of tours under a floor manager should be made, until this information is absorbed. The fire drill, likewise, must emphasize to all employees their tremendous responsibility in carrying out the part assigned to them. In this connection, each employee must be assigned a single responsibility. One may open a particular exit. Another undertakes the operation of a fire extinguisher, etc. The exact drill must be planned by the house manager in accordance with the plan of the theater, the number of employees, and the division of responsibilities. The location of fire extinguishers, house telephones, fire exits, and the local fire house must be clearly established in the minds of all employees, together with the part each is to play in the drill.

Schedules and information as to the program should be made available at established points throughout the theater, so that this information is accessible to employees; and em-

ployees must understand these schedules so that they may make intelligent replies when questioned by patrons (Figure 5). A leaflet containing general information of the theater as to policy, prices of admission, etc., may be of value in acquainting new employees with the essentials that are expected of them.

No one must leave his post without specific permission of floor manager. Proper drills of a military character give the uniformed staff suitable bearing and appearance. Such drills should include the "attention" position, "marching," "facing" both to right and left, and "dressing" into position. Such drills may be suggested by the infantry drill manuals. Uniforms must fit employees if they are to look well, and if employees are expected to have sufficient pride in their appearance. Workers must be careful of their speech in addressing patrons, or replying to inquiries. The tone of voice must be in keeping with the atmosphere of the theater. Patrons must always be approached with respect. Ushers must render whatever service they can to help patrons, but must *not* leave their posts. They must not obstruct the view of patrons by standing in aisles unnecessarily. In case of objectionable conduct on the part of any patron, they should report such situation to floor manager. They must keep aisles clear of rubbish, picking up papers or other material and placing them in a box in the rear. Employees stationed near doors should always open doors for all persons approaching them. Members of the uniformed staff are not to smoke on the premises.

No messages should be received for employees for delivery during the period of duty, by telephone or otherwise, except in sickness or other serious emergencies. Telephone operators are instructed to turn all incoming calls for employees to the floor manager, who will act in accordance with this rule. Uniforms are not to be worn outside of the theater building, excepting through permission. Personal calls from friends, relatives or business acquaintances during business hours should not be permitted. Employees should not give the theater as a mailing address. Changes in home address should

be reported to the floor manager without delay, and likewise any exposure to contagious disease.

Lockers should be kept locked, for the management cannot be responsible for losses.

ELEVATOR OPERATORS

The elevator operator must run his car with the maximum of safety, and is held strictly responsible for closing all doors and safety gates. The liability for accident because of an open gate is too great to be overlooked. Any defect in the closing of gates or doors should be immediately reported to the manager.

The elevator operator must never leave his car while on duty. He must be watchful of floor signals. Smooth running of the car is essential. There must be no "jerky" operation. Stopping at the exact level of each floor is insisted upon. It should never be necessary to suggest to passengers to "Step up" or "down." Operators should always announce floors in a clear tone. Politeness, alertness and courtesy are essential to the proper performance of the operator's duties. Operators can be of service in answering patrons' questions and should be well informed as to the location of the public rooms in the building. They must not enter into lengthy conversation with any one, but must reply briefly, yet pleasantly, to all queries.

They are responsible to the floor manager in carrying out their work. When on duty, they must report any defect in the running of the car. Operators shall be suitably uniformed. (Figure 11.)

PAGE BOYS

Page boys are under the direction of the floor manager. These boys are used as messengers within and without the theater building. In some theaters they assist in the checking of articles, umbrellas, etc., when there is a check room service. Special boys are assigned for this work.

Page boys are used to direct visitors to the office when so ordered, and also to direct patrons to their destinations. The instructions issued to ushers should govern the conduct of

the page boys. The uniforms should distinguish the page boys from other employees. (Figure 11.)

DOORMAN

The Doorman shall be responsible to the house manager. He holds a post of great importance. Coming in contact with every patron who enters the theater, he must be a man of good breeding and of pleasant personality. He should be a patient type, and possess tact and a smiling countenance. He should be familiar with the program schedule in order to give information, when asked, regarding the starting time of various parts of the program.

Each person who enters the theater must have a ticket—this rule must be carried out without exception. Intoxicated persons must not be permitted in the theater. Tact is necessary to prevent such persons from making themselves obnoxious. Pets or animals should not be admitted to the theater.

The Doorman shall be uniformed so that he may be distinguished from other employees (Figure 11). A theater generally has two doormen, so that proper relief shifts may be arranged. (For further information in this connection, see Chapter VII.)

STREETMEN

In some theaters of large capacity, streetmen supervise the crowds in the outside lobby and on the sidewalk. These employees are uniformed for the occasion (Figure 11) and assist in the handling of the crowds. They are under the supervision of the floor manager.

FOOTMAN

This employee caters to the automobile and carriage trade. He opens and closes the doors of all vehicles. He should be in a position to give information to patrons as to the program schedule, and as to garage and parking facilities. The footman's manners must be extremely courteous. A good impression is made if the footman bows slightly, raising his right hand to his cap in the form of a salute, before opening or closing a door. Under no circumstances should a footman

SERVICE EMPLOYEES

FIGURE 11

touch a patron, unless asked to. In rainy weather the footman shall have a suitable umbrella, to protect patrons from the rain in coming from or going to cars. He shall likewise have facilities at his disposal for calling when requested.

Vehicles of all descriptions must be kept from the curb of the theater entrance. The management will provide No Parking signs, through the coöperation of the police department. The footman should be properly uniformed (Figure 11).

Feminine Personnel

THE GIRL IN THE BOX OFFICE

The cashier should be of pleasant personality and refined appearance. The better theaters furnish cashiers with silk blouses. Another little touch which has a splendid effect on the cashier, and makes a good impression to the public is always to have a flower or two in a vase on a shelf, or in a cone shaped hanging receptacle in the box office.

Naturally, the person selected for this work should be trustworthy.

She must answer all questions cheerfully, and when a patron approaches the box office, the cashier should ask "How many, please?" and should always say "Thank you!" after each sale. When business moves so fast that this is not possible, the cashier's manner must indicate the spirit which a "Thank you" might convey.

The price scale must be indicated clearly at the box office window so that a patron may easily read the sign. Any regulations as to the admission of babes in arms, or other children, should also be prominently posted.

Cashiers are to report suspicious looking persons to the management. In case of hold-up or robbery, cashiers are not expected to make unnecessary sacrifices. No one should be allowed in the box office excepting the manager, the house manager, the treasurer, or the auditor. The door must always be kept closed. No persons are permitted to loiter about. The income of a theater is information to be kept in confidence by the cashier. The cashier is responsible to the man-

ager, house manager, or accounting department, depending on the custom established by the theater. (For further information in this connection, see Chapter VII.)

NURSES

Nurses are in attendance in theaters that are equipped with first aid rooms. Such rooms should be provided with an adequate first aid kit. Naturally, nurses are in full charge of the first aid room and its appearance. They wear appropriate uniforms, and are considered part of the uniformed staff, under the supervision of the house manager.

MATRONS OR MAIDS

These women are in charge of ladies' rest and toilet rooms. In the absence of a first aid room, a matron shall be in charge of the first aid kit.

The matron shall see to it that the theater's rules are obeyed in all the rooms devoted to women patrons and children. She shall be fully responsible for the appearance of the room while the theater is open to the public. All furniture and art objects must be cleaned and dusted. All wash basins, drains, and faucets must always be kept clean and be in good working order. Cleaning equipment must be placed in a closet provided for the purpose.

The management should furnish for its patrons suitable dressing table articles, such as combs, mirrors, brushes, powder, etc. The name of the theater may be embossed on these, and the maid is responsible for them.

CONCLUSION

Employees should be trained to consider each other, as well as patrons. Every one in the staff is an integral part of the organization. There can be no room for those who are out of step or out of tune. Loyalty and service are to be linked to coöperation in the developing of the splendid morale which every unit must have if it is to prosper. There is no better way of appraising the value of the individual than by observing the desire and the effort he shows to establish and foster the unity of the whole.

CHAPTER XIV

The Production Staff

THE term production, in the motion picture business, has two meanings. To the industry at large, it signifies the manufacture or production of the film story. To the operator of the theater, it relates to preparing and rendering the program. We, of course, are concerned with the latter aspect. As I have pointed out already, the production department has the triple function of showing the pictures, of providing a musical accompaniment, and of staging incidental or contributive program features. The present chapter is devoted to the duties of the personnel entailed—the projectionists, the musical director, the production manager, the stage manager, and their various staffs.

THE PROJECTIONISTS

Constant improvement in booth equipment is establishing a more uniform quality of projection. New innovations and developments are contributing toward projection that is of standardized quality, and of a high degree of safety, all of which will tend towards making projection fool proof.

In order to get most satisfactory and natural results of action on the screen, the projector should be run at the same speed as that of the camera when the scene was photographed. Although it is not possible at present to register and synchronize camera and projector speed automatically, nevertheless through observation it is possible to make notation of the camera speed; and a speed sheet can be prepared by producers and furnished to projectionists. In any event, an accurate speed indicator is necessary as a part of permanent booth equipment. A speed indicator consists principally of a magneto of light construction, driven by the projector and generating a voltage in proportion to its speed. This de-

vice, connected with a voltmeter, indicates calibration in feet per minute, and minutes per thousand feet of film speed.

Screens may consist of cloth, plaster, reflective or beaded surfaces. Each of these kinds has merit, and selection should be made after actual experimentation to meet the requirements of the particular situation.

Good projection is of utmost importance. There cannot be any compromise in that respect. To get efficient results, the projection room layout must allow for necessary walking space. The room must be well ventilated and should be equipped with every modern convenience. The rewinding room should be partitioned off from the projection room with film safes placed in the wall, dividing both rooms, with openings in both to permit the reels to be placed into the cabinet from the projection room and taken out from the opposite side in the rewinding room. This makes for safe and orderly handling. Rheostats should be so placed that they are easily accessible, and wherever possible should be in a room other than the projection room. The de luxe projection room should include the following equipment: three projection machines, two spot-lights (high intensity, in extremely large theaters) and two stereopticons. (Figure 12.)

In the properly equipped and well-conducted projection room, there can be no bad projection. The projectors should be of the most advanced type; this applies to all equipment used in the booth. Every available mechanical aid should be included in the equipment—such as automatic dissolvers, arc controls, speedometers, electric rewinds, etc.

The projection booth is in complete charge of the chief projectionist. In some cities, two shifts of projectionists are the rule. While one projectionist is operating machines, the other is examining the film that has been run, to insure proper running for the next showing. This also makes for a clear, steady picture, since one mechanic is always watching the picture on the screen. In smaller cities, one man operates the booth by himself.

There has been marked advancement in the development of projectionists during the last few years. The management

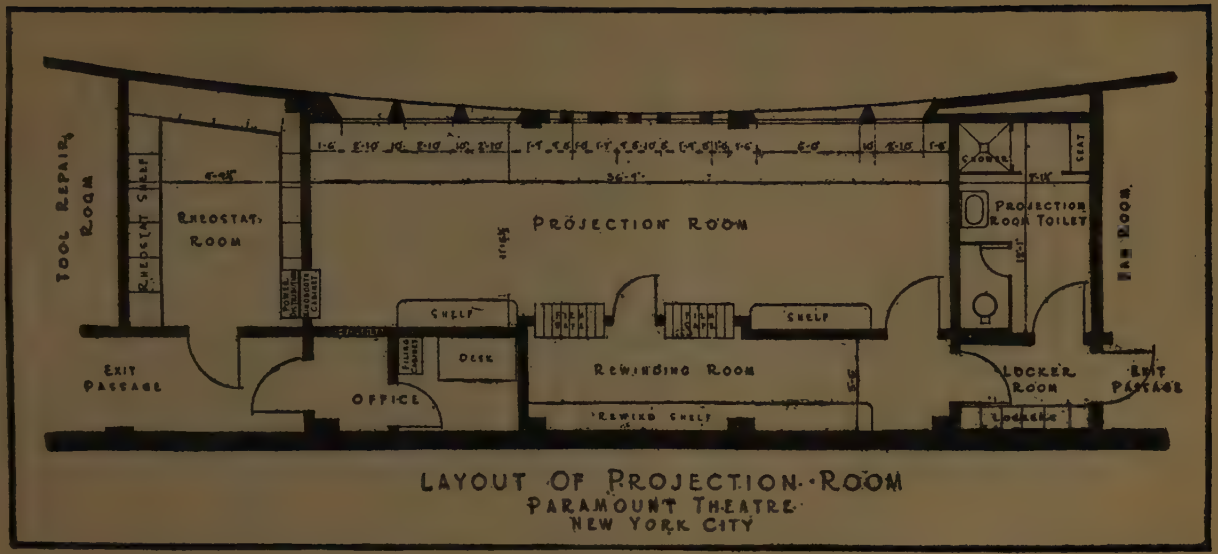


FIGURE 12
Layout of Projection Room

must take great care in the selection of the personnel. Men selected must be qualified by actual experience as experts, before they are employed. Projection can be no better than those who are responsible for its operation.

The chief projectionist engages the assistant projectionists, and is responsible to the manager as to their ability, and the conduct of the booth. He is responsible likewise for the care of the machinery and the equipment in the booth. Everything must be kept spotlessly clean at all times. All apparatus should be inspected several times each week, and the mechanism should be properly oiled. All electrical connections must be thoroughly examined at intervals. Projectionists should test their machines at least half an hour before the doors of the theater are opened each day. Lenses and other necessary apparatus must be cleaned daily before each performance.

The chief projectionist shall be on duty during rehearsals and the first performance of each change of program, so that the routine of the show is fully established. Screen rooms, where pictures are pre-viewed for music cues, shall be operated under his direction. He generally officiates at the machines himself, unless the screen room is used for several theaters. In that event, a special projectionist is assigned.

Projection booths are to be equipped in accordance with the regulations of all city departments, and projectionists are responsible for carrying out all city requirements and rules. (Figure 13.)

The manager shall furnish the chief projectionist with the complete program of the show. He shall check all reels during the morning of a change of program to observe any possible shortage. Film is either collected by the theater messenger, or delivered by the film express delivery, in large cities where there is such a service. Every reel must be carefully inspected on rewind machines before placing in the machine. This is to provide against breaking through loose patches or other defects. In the better type of theaters, special trailers are used by the management in announcing the various units

PROJECTION ROOM WEEKLY REPORT

NAME OF THEATRE.....WEEK ENDING.....

CONDITION OF FILM SERVICE.....

NAMES OF ADVERTISERS AND SLIDES OTHER THAN HOUSE SLIDES

DAILY RUNNING HOURS

Sunday Matinee.....	Sunday Evening.....
Monday Matinee.....	Monday Evening.....
Tuesday Matinee.....	Tuesday Evening.....
Wednesday Matinee.....	Wednesday Evening.....
Thursday Matinee.....	Thursday Evening.....
Friday Matinee.....	Friday Evening.....
Saturday Matinee.....	Saturday Evening.....

Total Hours Run During Week.....

EQUIPMENT AND SUPPLIES RECEIVED DURING WEEK.....

CARBON REPORT

Size Used.....	Quantity Used Weekly.....	Stock on Hand.....
Size Used.....	Quantity Used Weekly.....	Stock on Hand.....
Size Used.....	Quantity Used Weekly.....	Stock on Hand.....
Size Used.....	Quantity Used Weekly.....	Stock on Hand.....
Size Used.....	Quantity Used Weekly.....	Stock on Hand.....

Size of Condensers Used.....Number on Hand.....

Amperage Used—Projection Machine.....Arc.....Spot.....

Voltage Used—Projection Machine.....Arc.....Spot.....

Size of Picture Projected.....Type of Screen Used.....

Distance from Projector to Screen.....Focal Length of Projection Lens.....

Number of Months Projectors Have Been in Use.....

(OVER)

FIGURE 13

Projection Room Weekly Report

INTERRUPTION IN PERFORMANCE AND NATURE OF SAME

SUGGESTIONS FOR THE IMPROVEMENT OF PROJECTION AND PERFORMANCE

THE FOLLOWING RULES MUST BE ADHERED TO:

Projection Lens and Condenser Lens must be cleaned daily.

Projectors and equipment must be oiled and cleaned daily.

Projection Room must be kept clean and in a workmanlike condition.

Connections to Projectors and switchboard must be kept tight and clean.

Keep Generator Commutator free from all oils, compounds, and do not use sandpaper.

Film must be inspected daily and all heavy splices and large punch marks removed before they are projected.

Part titles and trailers must not be shown on screen.

Weekly schedule of running time of various shows must accompany this report.

Operator must appear for duty at least fifteen minutes before scheduled show time.

Relief man before being permitted to work must have switches and projection room equipment explained to him by regular operator.

Visitors will not be allowed in projection room during performance except by permission of Manager.

Smoking, reading and the use of intoxicating liquors while on duty will cause immediate dismissal.

Projectionist

Manager

West Coast Theatres, Inc.

REMARKS:

NOTE—This report must be signed by both manager and projectionist and mailed each week to West Coast Theatres, Inc., Washington and Vermont Ave., Los Angeles, Calif.

FIGURE 13

Projection Room Weekly Report (*continued*)

FIGURE 14
Special News Weekly Trailer

of the program. (Figure 14.) Projectionists place such trailers in their proper places.

The speed or running time for any film is established when it is pre-viewed in the screen room. Then notations are made by the chief projectionist as to the running time for each unit, as measured by the speed indicator. This schedule must be strictly adhered to, for the music is synchronized to the film screened, and any change of speed will make such synchronization useless. Pictures are generally cued to a speed of ninety feet a minute, except where special instructions are issued by the musical director or producer. Once the running time is established in the screen room, there must be no change in the showing in the theater.

Projectionists must maintain silence during quiet parts, or when numbers are shown on the stage. No noisy machines are to be operated during such times. All film should be thoroughly inspected by operators running the film on rewinders, to locate insecure patches, or to make sure that sprocket holes are free from imperfection. A new type of rewinder, which operates vertically instead of horizontally, has recently been perfected. It causes the film to break on the slightest imperfection. The break stops in front of a splicing machine, expediting the repair.

All slides should be examined and carefully cleaned before they are placed in the machine. Broken slides must be reported to the manager, who will arrange for replacement. The only slides used in a modern theater are those in connection with organ solos. Trailers of film are generally prepared for announcements or other purposes. A special service of advance advertising trailers on practically all features is provided for a nominal rental fee, by an organization which specializes in such service.

All shutters not in use in the booth shall be kept closed and may be arranged to operate automatically. (Figure 15.) A special shutter arrangement shall be provided where one machine fades into another.

Chief projectionists should have on hand a sufficient supply of necessary materials, as well as emergency equipment, such

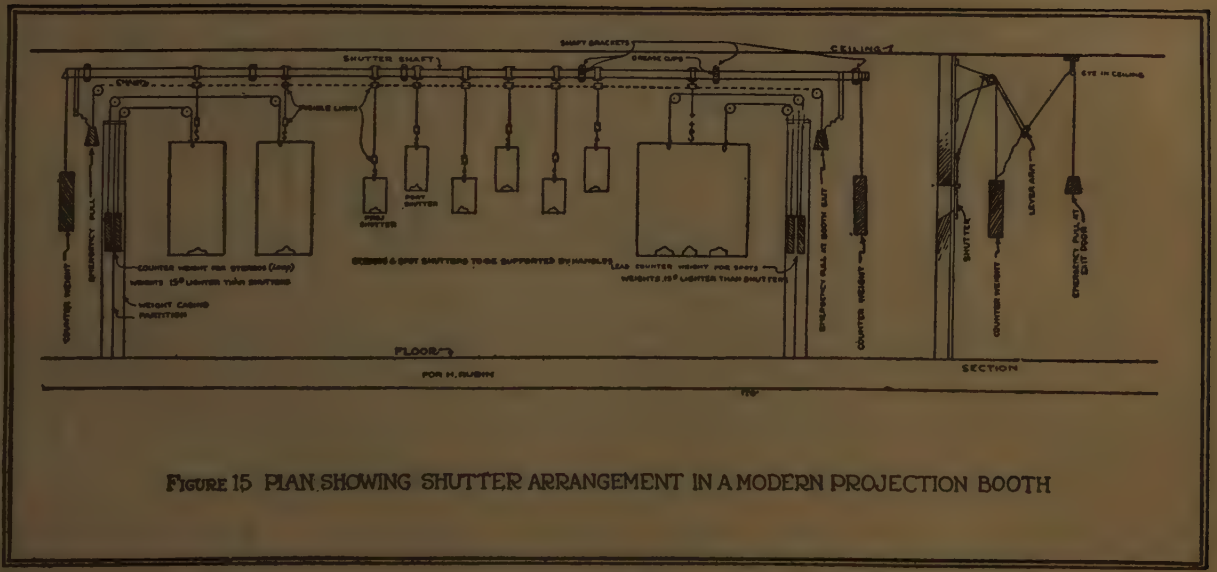


FIGURE 15 PLAN SHOWING SHUTTER ARRANGEMENT IN A MODERN PROJECTION BOOTH

FIGURE 15
Booth Shutter Arrangement

as additional fuses, lenses, condensers, etc. These are to be under lock and key, but accessible at all times to the projectionist on duty.

Needless to say, smoking in the booth is strictly forbidden.

The projectionists hold a big responsibility in the proper running of the motion picture program. Naturally, a bright, clear, sharp picture is essential. If there are any flashes, blanks, or spots in the film, these are to be removed after the first showing of each new program. There can be no excuse for anything but the very best projection, for the proper equipment is available to guarantee this. There is no projection problem which is not easily solved by the projectionist of experience and initiative.

MUSICAL DIRECTOR

The musical director is in full charge of the department of music. He coöperates with the production manager in the presentation of the program, under the direction of the manager. Together with the production manager and the manager, he helps in the planning of each unit of the program, particularly as to the music. In some theaters the musical director also acts as production manager.

The musical director selects the pieces to be used in connection with all the units of the program, either stage productions or film units. He screens all film to choose appropriate music to fit or synchronize with the mood and scenes of the picture. In this work, he is guided by speed indicators, and while viewing the picture, he prepares a music cue sheet. (Figure 16.) He has available a music library consisting of piano parts of all music in the theater library. After screening, he selects the music, which afterwards is played on a piano in the screen room during a second screening, and is fitted or arranged into each scene. The piano parts, selected and marked, are considered the score, and handed over to the music librarian, who arranges the proper musical parts for all in the orchestra, including the organist. Some libraries contain about 25,000 pieces of music, each fully orchestrated. Material is gathered through music publishing houses from

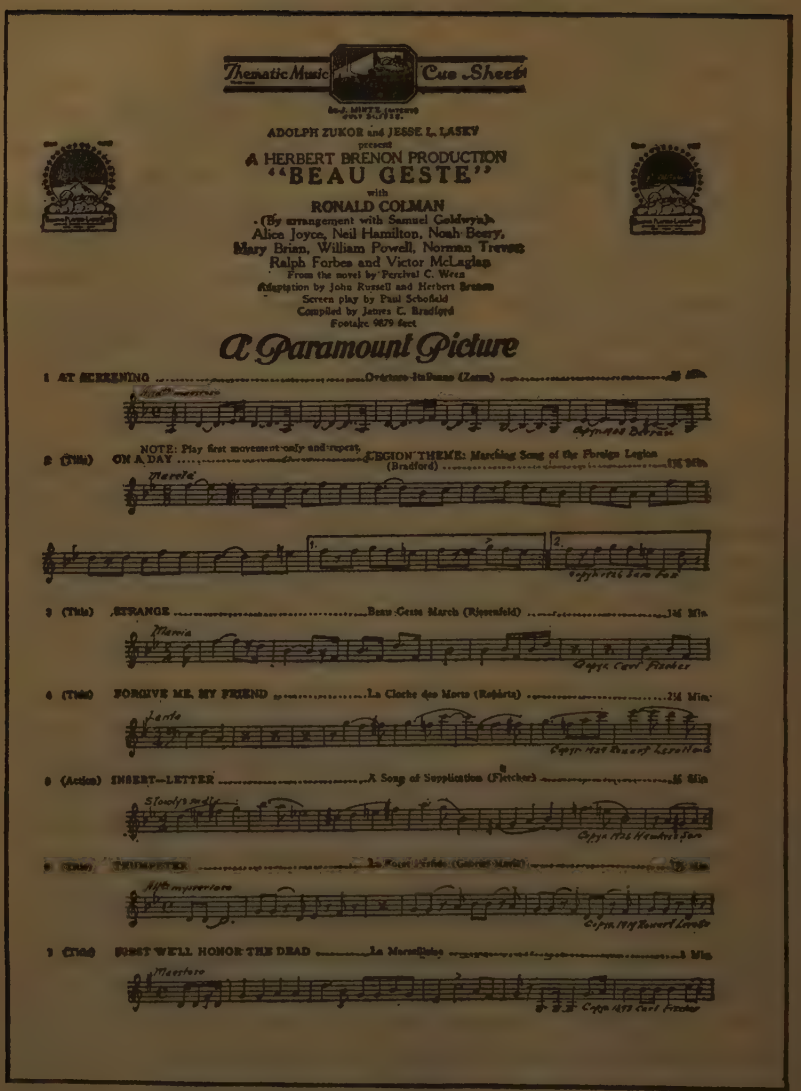

Thematic Music Cue Sheet
ADOLPH ZUKOR and JESSE L. LASKY
present
A HERBERT BRENON PRODUCTION
"BEAU GESTE"
with
RONALD COLMAN
(By arrangement with Samuel Goldwyn)
Alice Joyce, Neil Hamilton, Noah Beery,
Mary Brian, William Powell, Norman Trevor
Ralph Forbes and Victor McLaglen
From the novel by Percival C. Wren
Adaptation by John Russell and Herbert Brenon
Screen play by Paul Schofield
Compiled by James C. Bradford
Footage 9879 feet
A Paramount Picture
1 AT SCREENING ..... Overture-In Dumo (Zamo) .....
2 (This) ON A DAY ..... LEGION THEME: Marching Song of the Foreign Legion (Bradford) .....
3 (This) STRANGE ..... Beau Geste March (Rosenfeld) .....
4 (This) FORGIVE ME, MY FRIEND ..... La Cloche des Morts (Roberts) .....
5 (Action) INSERT—LETTER ..... A Song of Supplication (Fletcher) .....
6 (This) TRUMPETER ..... La Fanfare Triste (Gabriel Marie) .....
7 (This) FIRST WE'LL HONOR THE DEAD ..... La Marseillaise .....

FIGURE 16
Music Cue Sheet

every corner of the world. The prepared score is rehearsed by the musical director with the entire orchestra. The orchestra does not necessarily rehearse all of the numbers straight through, for the players are generally familiar with the numbers in the theater library because of constant playing over a period of time; but the attack and blending of every number are tried out. New music, overtures, and stage numbers are rehearsed in their entirety.

The musical director always conducts the entire program during the first show, and every important number and overture at every performance where the orchestra is in use. After the first show, the musical director meets with the manager and the production manager and makes necessary changes.

The musical director engages the entire orchestra and is responsible for its quality and its personnel. The finest musicians in each community are members of the motion picture orchestra, and in the best theaters such orchestras are large enough to give a creditable account of themselves in playing music of the highest type.

During afternoon performances, the director wears a frock coat with striped trousers, and at evening performances he is attired in full evening dress. He must always be at his best in appearance, and the most successful musical director will develop what in theatrical circles is referred to as "showmanship." Showmanship in this sense might be termed "style" or characteristic manner. It makes a good impression on the audience. The brilliancy of performance, or individualistic touches, may also be termed "showmanship."

The musical director is relieved by the concert master, when he is occupied with screenings. Each picture is screened (shown) in a small projection room, which is really a miniature theater, which is provided in every motion picture building of importance.

Tuning of instruments should be done in quarters before musicians enter the orchestra pit, by means of a tuning bell. The musical director should establish discipline among the musicians, eliminating talking during performances and chew-

ing of gum or tobacco, and should assure prompt response to call of rehearsals and to time of performance. Musicians generally wear special uniforms furnished by the management, or Tuxedo suits, with white shirts, black vests, and black ties.

The organists shall be governed by the same rules established for musicians, and shall be responsible to the musical director or the manager. In either event there must be close coöperation between the organists and the musical director. The former shall relieve the orchestra in the playing for the pictures, and shall play the same music selected for the orchestra. In some theaters, where organists are specially gifted, they play a special number on the program.

THE PRODUCTION MANAGER

The production manager shall produce all stage offerings; he shall keep in close contact with the manager and shall coöperate with the musical director in creating stage prologues, presentations or numbers. He shall devise such numbers as will blend with the atmosphere of a high grade motion picture theater. These are the stage numbers which are shown in the so-called de luxe motion picture theaters. They may be in the nature of a prologue or other stage production. For his material, the producer may borrow artists from every branch of the theater, including the opera, the concert, musical comedy, and vaudeville. He must have imagination and be of a creative mind, and will produce only such numbers as are in good taste, and as are pleasing to the eye and ear. In selecting a musical feature, the production manager should endeavor to secure variety and contrast, after weighing the value of each unit of the program.

The production manager should have a thorough knowledge of stage technique, and stage lighting. He shall engage all artists and performers that participate in the stage presentations; he is in full charge of rehearsals and is in complete charge of the stage and its crew. His work is law behind the footlight line; he shall be responsible only to the manager for results. He shall consult with the manager and musical

director after the first performance, and make such changes as may be necessary to improve the performance. The production manager sometimes designs his own scenery and costumes, depending on his ingenuity; but in large theaters, he is generally assisted by scenic artists who design and execute their own work, or by designers who create the schemes for scenery and costumes. In this connection motion picture presentations have recruited the ablest designers of the so-called legitimate stage.

In small theaters, and a few large ones, the manager frequently assumes the duties of the production manager. The tendency, however, is toward specialization in this respect. Concentration on stage work is essential if the proper results are to be attained. When it is considered that a motion picture theater requires a stage presentation for each week, or fifty-two a year, it will be realized what a colossal task the production manager undertakes. He has but one week in which to stage and produce a program which in quality must measure up to a high standard or else fail in its purpose.

In theater operation involving a large number of theaters, a central production department of several production managers creates the stage presentations, which are then sent over the circuit, showing at each theater for one week. This method is in its early development at this writing.

The production manager and the musical director can be of great help in raising the standard of the motion picture theater. Through their efforts a type of entertainment has been created that is satisfying, and yet different from that of any other form of theatrical amusement. With talent and methods from every branch of the theater, the result is a program of variety, music, and motion pictures, brought together into a harmonious whole that pleases the eye and the ear, and gratifies the taste for romance and diversion.

THE STAGE MANAGER

The stage manager is in charge of the physical stage and all employees behind the curtain. He is also responsible for the physical condition of the stage and its equipment. Under

his direction all electrical and stage apparatus should be inspected at regular intervals. He will establish necessary rules to maintain the proper discipline back stage. Noise of any kind is not allowed on the stage while the theater is in operation. Artists and performers are not to stand on the stage except to be ready for their appearance. No persons are admitted unless by special written permission of the production manager or the manager, and such permission is to be given rarely, and always for good reason.

Smoking is strictly forbidden on the stage or in dressing rooms. Special smoking rooms with fire precautions are provided in some instances. All fire prevention apparatus on the stage should be tested and inspected twice each week by the stage crew under the direction of the stage manager. Tanks supplying standpipes and sprinkler systems must be filled with water; and ventilation above stage must be in good working condition. Fire extinguishers must be refilled at necessary intervals. The asbestos or steel curtain must be lowered and raised each day before the performance, and should be lowered at the end of the last performance.

The stage watchman will guard the stage door. All dressing room keys shall be in his possession, in a properly arranged key rack.

CHAPTER XV

Plant and Housekeeping

IN Chapters IV and V, I made reference to the procedure necessary for keeping the theater in the best running condition physically after its initial construction. I likewise mentioned the superintendent and his two aides, the housekeeper and the engineer, as the officials charged with this constant, varied, and important task. In the present chapter I wish to dilate upon their duties and to enumerate the members and the routine of their staffs. Few patrons realize the responsibility and the effort that lie behind the excellent results which they enjoy as part of the character of the house. Few observers understand the influence exerted upon our public in building and cherishing good homes, as a result of managerial standards of immaculateness, and the housekeeper's unflagging zeal in the matters of cleanliness and taste.

THE SUPERINTENDENT

The superintendent is responsible for the entire mechanical department. All employees used in the operation of heating, ventilating, etc., are accountable to him. The number of these, of course, will vary according to the size of the plant. He must make periodical inspections, to be sure that the efficiency of the machinery is maintained, and must report his findings to the manager. Control and distribution of large quantities of operating supplies are also vested in him. (The type of store room is described in Chapter XXII.)

The superintendent is in charge of the physical upkeep of the theater and its cleanliness. The housekeeper, for instance, carries out her duties under his supervision. All doors and windows must be inspected by him. He sees to it that

all lights are extinguished, and that the theater is locked each night. The night watchman, engineers, janitors, porters, assist him in these matters.

He must carefully watch the ventilation system, and must make out a daily temperature report which is sent to the manager. Proper ventilation is extremely important to successful theater operation, and the superintendent must study his apparatus so that it may be manipulated to get the best results. There must always be a steady flow of fresh air in the theater, yet with no discomfort to patrons.

Porters are a great aid in keeping a continuous-policy theater clean during operation. To make their work effective, a routine tour should be laid out for each hour. The number of porters used depends upon the size of the theater and the number required to keep the house looking clean. The tour must include every part of the property, from the sidewalk through to the auditorium. All papers and other refuse must be picked up from floors or receptacles. Floors must be kept clean either by vacuum or by mop.

Supplies in toilet rooms must be replenished as required. Repairs that may be necessary in connection with plumbing must be reported to the superintendent immediately. Patrons should not be disturbed while the porters are cleaning, and care must be exercised not to offend passers-by when the sidewalks are cleaned. During rainy or stormy weather, porters lay the necessary mats and runners in the lobby and at other necessary points. They also lower the storm curtains hung from the marquee, and keep the toilet rooms back stage clean. They are to be properly uniformed so that they may be identified.

THE HOUSEKEEPER

The housekeeper directs and supervises the cleaning staff of the theater. This official may be a man or a woman. Some managements feel that women have the instinct for spotless cleanliness, and furnish the feminine touch. The housekeeper supervises both the duties and working schedules of the cleaners. All cleaning is done during the hours when the theater is closed, and must be thorough, and include the floors,

stairways and woodwork, and the care of marble, draperies, and art objects, as well as the care of plants, birds, and fish.

The number of cleaners depends upon the size of the theater. In a theater seating 4,000 or more persons, which has a large number of rest rooms as well as vast lobbies, a cleaning crew of fifteen persons is necessary for proper results. A theater seating 2,500 persons can accomplish the work with a crew of eight persons.

The housekeeper must check out to the cleaners the articles and supplies necessary for thorough cleaning. She must assign the most capable workers to the care of art objects. Ladders used for cleaning must be padded at the ends, so that they shall do no damage, and create no noise.

Regular theater lighting is not used for cleaning purposes —special lamps should be provided. All seats in the auditorium must be carefully cleaned and tightened when necessary. Articles found by any of the crew must be turned over to the housekeeper, who sends them to the house manager. It is her duty to inspect the entire theater before the doors are opened to the public, and she must feel satisfied that the work has been done well. She must maintain in the storeroom a sufficient amount of supplies for her department. Only the best of materials should be used, and waste must not be permitted.

When the theater is large, her force should be divided into two or three groups: one crew for the orchestra floor; another for the balcony, and a third for the foyer, lobby, sidewalk, etc. Each crew is responsible for the public rooms on its floor.

The housekeeper must know what materials should be used for the most efficient result in treating the various painted surfaces, woodwork, marbles, metals, and scaglióla or imitation marble. Particular care must be exercised in the handling of art objects, furniture, and draperies. Paintings should be entrusted only to expert specialists. In the polishing of lighting fixtures and hardware, it is well to provide mats to protect surrounding surfaces. It is advisable to have a man who specializes in this work.

Every well-managed theater has its seasonal renovations, and special appropriation should be made for the purpose. It is a legitimate item of expense, for no theater must be allowed to deteriorate below a clearly recognized standard. Therefore, an important part in theater housekeeping is maintenance against wear and tear. A first class house will have as part of its housekeeping a capable painter who constantly refreshes the woodwork in the public rooms. In some large theaters, a carpenter is added to the staff, and in addition, an electrician who has a fair knowledge of maintenance required in a theater. The housekeeper plans the work these men do.

She must therefore be able to get results for the management, through other people. Employing and training help that will maintain a high standard of housekeeping is a hard job. She has also a large responsibility in regard to the safety of the theater property. In some of the newest theaters, art objects and paintings of great value are placed throughout. Through maids and other service employees, such articles must be guarded, and inventories should be checked at regular intervals. The housekeeper, in company with the superintendent, generally makes a complete inspection of the entire theater building once a year, and recommends repairs and renovations that may be necessary.

She must have ability, based upon experience and reliability, the tact to manage and get along with subordinates, and the willingness to help out in any emergency. She must instill, through example and conversation, a high degree of self-respect and pride, and she must realize that she cannot work consistently for the management, and accept gratuities. In addition to annual requisition, she orders minor repairs through the superintendent, and recommends major repairs. She inspects and supervises the tasks of those under her direction, and makes sure that their work is well done. Her inspections should include the following:

1. Examination of carpets and upholstered furniture. If these are spotted, the spots must be removed with cleansing fluid.

2. Examination of draperies, portières, and other hangings, making a list of those requiring renovation.
3. Examination of floor under heavy furniture, of surfaces of tables, etc., to detect dust or grime.
4. Inspection of chandeliers, marble, woodwork, and carpets for repair and renewal.

THE ENGINEER

The engineer, who operates under the direction of the superintendent, should have a license to deal with the types of apparatus he supervises. He shall maintain the boilers, motors, and other machinery, and shall by constant inspection insure perfect results. Machinery must be oiled, cleaned, and polished frequently, so that the rooms devoted to them may at all times be spotless and a source of assurance and pride to the management. The necessary load of steam must be maintained as circumstances require. Temperatures are to be regulated in accordance with instructions from the superintendent. On the other hand, the engineer himself sets the regulations governing firemen and other assistants, directs their movements, and controls their part of the theater's routine.

Another feature of his responsibility is to read the water, gas, and electric meters at set intervals corresponding with dates of bills. I have treated the subject of water meters at length in Chapter XI. I append herewith a statement in regard to electric meters that should cover all cases in which management may be interested.

ELECTRIC METERS

An explanation of the meter reading and billing methods generally employed will serve to make the subject clearer. Meters should be read periodically, usually once a month when possible. This is called indexing. The indexer simply notes the dial reading at the time of his visit; and at the end of the day turns in his report to the bookkeeping department, where the bill is computed, the current consumption being ascertained by comparison with the last previous reading. As practice makes for both speed and accuracy, an indexer can glance

at the dials and accurately read the meter, just as a glance at a watch gives any person the time. It therefore follows that complaints should not be made by building employees on this account, since a check reading taken and compared with the bill, when it is received, will verify the reading taken by the lighting company. Readings are made in the same way for all classes of meters, though some may have more numbered circles or dials than others. Therefore the simple instructions and rules apply to all types.

The way to read is from right to left. The right hand dial governs the one on its left in each instance. A complete revolution of the pointer on the right hand dial with a kilowatt hour register indicates 10 kilowatt hours. The pointer on the

DIAGRAM (A)

next to the left indicates, in one revolution, 100 kilowatt hours; the next similarly indicates 1,000 kilowatt hours; while the pointer on the dial on the extreme left, in one complete revolution, indicates 10,000 kilowatt hours.

When the pointer on any of the dials is between the figures 2 to 3, 3 to 4, etc., the smaller number is always read. The pointer on the dial to the right must make a complete revolution, that is, reach zero, before the pointer on the next left dial has moved one space. To obtain the consumption during any period of time, subtract the reading taken at the beginning of the period, from the reading taken at the end of the period. If the dial on the meter has "multiply" multiply the difference. If the dial on the meter is plain, it is direct reading and the difference is the actual consumption in kilowatts.

Diagram (a) shown here is an example of an ordinary dial reading. Commencing at the first right-hand pointer, it is noted that the last figure passed over by the pointer is 1.

The next circle to the left shows the figure last passed to be 2, bearing in mind that the direction of the rotation of this pointer is counter-clockwise. The last figure passed by the next pointer to the left is 1, while that passed by the last pointer to the left is obviously 9. The reading to be set down therefore is 9121.

In a similar manner we read the dial shown in Diagram (B). In this case, however, three of the pointers rest nearly over the divisions and care must be used to follow the directions to avoid error. Commencing at the right, the first pointer indicates 7. The second pointer has passed 9 and is approaching 0. The third pointer appears to rest directly over 0; but since the second pointer reads but 9, the third cannot have

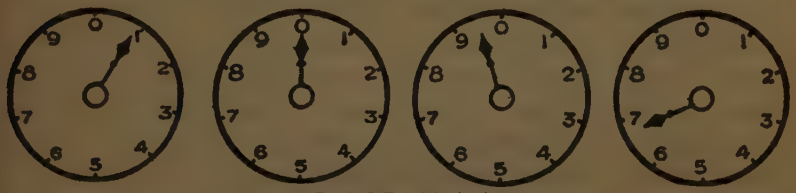


DIAGRAM (B)

completed its revolution. Hence the figure last passed is set down, which in this case is 0. Similarly, the fourth or left-hand pointer appears to rest directly over 1 but by referring to the pointer next to it on the right, we find that its indication is 9, as just explained. Therefore, the fourth pointer cannot have reached 1; so we set down the figure last passed, which is 0. The figures as they have been set down, therefore, are 0997, which indicates that 997 kilowatt hours have been used.

If, further, the reading of this meter for the preceding month was 976 kilowatt hours, the number of kilowatt hours used during that month would be 997 minus 976, or 21 kilowatt hours. If there is a "Multiply" or "Constant," the 21 should be multiplied by that figure to obtain the consumption.

The electric meter is one of the most accurate instruments manufactured. Two factors make for the accuracy—the consumer, who is ever on the lookout for excessive activity on the part of the meter; and the central station which, for its own protection, must have accurate, properly installed meters

which permit no current to slip by unmeasured. Therefore we have a piece of mechanism designed to record with an extremely high degree of precision regardless of the varied and exacting conditions under which it must operate. It is frequently subjected to vibration, moisture, and extremes of temperature. Yet it must record accurately any current passed through it. This may be a very small fraction of its normal capacity, or it may, on the other hand, be an overload considerably in excess of its capacity.

The meter, as a piece of rotating apparatus, is subject to error, but it is not erratic in the sense that it will record correctly at one time and incorrectly at another. In other words, its precision will not fluctuate. The natural tendency, of course, as with any mechanical device, is to run slow after prolonged operation or under-record. There are no instruments in any way better for the measurement of the consumption of electricity than those known as the Thompson recording Watt-meters, manufactured by the General Electric Company, and used exclusively in New York by the Central Stations for direct current; and the alternating current meter as manufactured by the Westinghouse Electric & Manufacturing Company. It has been determined that other makes of meters of lower price have been found difficult to test and calibrate and regulate to maintain an average accuracy of 100.0%. Meters of tenants should be tested periodically to safeguard the interest of the owner in the matter of exact measurement, at least once during each year.

Where usual conditions effect an increase in consumption, without evident reason for the same, the best method of investigation to employ, where the amount involved is sufficient to warrant the expense, would be to have a licensed electrician trace out all wiring for grounds, or current losses, for line tapping, unbalanced loads, overloaded meter, meter series conditions, incorrect constants, or any other conditions usually known to the experienced electrician. It would also appear advisable in such an instance to notify the State Service or Utility Commission to test the meter for accuracy. In making such request, give all information shown on the manufac-

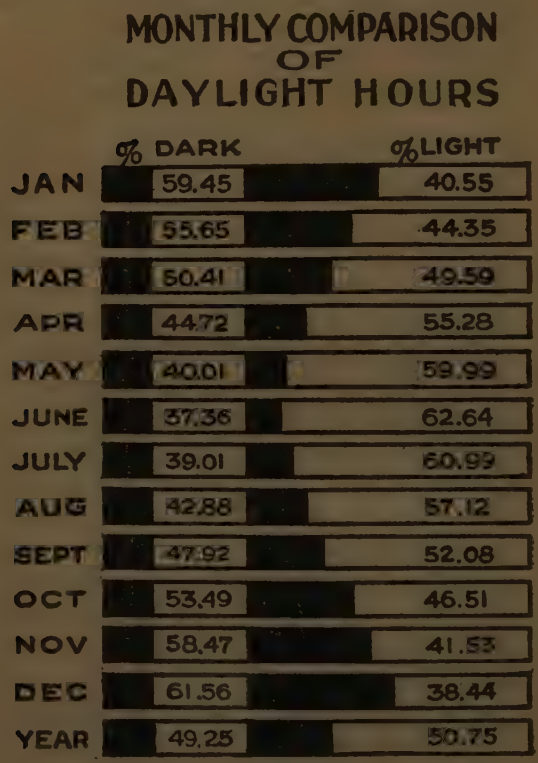
turers' name plate, attached to the face of all meters; the serial number, amperes, volts, and wire. The Commission can at once appraise the cost of the test before proceeding. Since the rate to be made by the State Commission is based upon a fixed schedule, such schedule of rates showing the conditions under which tests are made, may usually be had in each locality, by application to the district commissioner. The prescribed standard of accuracy of a meter is 104.0% upon the found average accuracy, which is the average result of three tests made on light, medium, and full-load, where a meter is found to record in excess of the "Standard of Accuracy." The cost of the special test is remitted to the consumer, in addition to a refund according to the percentage of over-registration indicated. In such cases a claim should be maintained for a refund applied retroactively to cover the period to the last previous test of the meter, then found to be correct, and one should accept not less than one-half of the elapsed time between such tests as a basis for correction of charges.

It is recommended that the wiring be tested for possible leakage, and that lamps and motors be tested to ascertain their efficiency. The exact voltage of the line should be determined in each building and lamps should be used of the same voltage as the line, or of not more than two volts above or below, in order to secure the proper candle power per watt consumption, and to maintain the rating of the lamps.

An example of incorrect voltage follows:

Circuit voltage is found to be 120, and a lamp installed is rated and marked 100 watts, 110 volts. The effect of using this lamp on the above stated circuit voltage, is to throw it off candle power; in other words, the lamp will give an "off candle power" light—a brighter light than the 100 watt lamp should give when used on the exact voltage. It also consumes more energy or watts than intended, and overheats, and its life is shortened. The net result of using lamps of voltages less than the line is excessively bright and improper lighting, increased consumption, and increased cost in lamp replacement. The opposite is true of lamps of a rated voltage in excess of the line; but the efficiency of the lighting is impaired, and

lights burn dim and prove unsatisfactory. Request the Lighting Company to make an actual voltage test in your building. Order your lamps to the exact voltage for economy and efficiency and satisfactory lighting.



Lamps purchased from irresponsible dealers, lamps that are considerably cheaper than the standard, burn more current and in most instances are not up to the specified candle power. They are often the cause of increased bills. Association made lamps—made according to specifications—are the most dependable and safest lamps to use.

Where careful check-up of electrical consumption is desired, charts may be plotted showing weather conditions during the daylight hours throughout the year. These charts indicate the

light and dark days and show the extent to which cloudy weather may affect the demand for artificial light. Another chart may indicate the daylight hours by months. For instance, in June and July the days are about sixty per cent. light and forty per cent. dark. In December and January the reverse is the case. The use of artificial illumination by the variation of daylight hours and darkness due to storms must be considered and recorded, if a close check on consumption is to be made.

Excessive power consumption is often due to inefficiency in the operation of various machines. Poor arrangement of shafting and belting, and high losses in transmission, play an important part in these cases. The automatic push button motor and the starting rheostat result in waste of current, because the field current is not automatically cut off when the motor comes to rest. To overcome this condition, where such apparatus is used, master switches should control and should be used to cut off the current supply when the plant is shut down; or separate switches should be installed to control each motor and rheostat.

CHAPTER XVI

Auditing and Accounting Personnel

IT is not without reason that I take up the employees of the finance division after dealing with the house, production, and housekeeping staffs. In the first place, I have used the public as my point of orientation; and certainly ledgers and bills and receipts are the matters furthest removed in this connection. In the second place, I take it for granted that any one who goes into business knows that records of income and disbursement must be kept, and moreover has some understanding of the routine involved, the sort of persons to handle it, and what he will expect them to do. This is an age in which the average procedure of bookkeeping is no mystery to the average merchant. Granted the right kind of trained and experienced help, financial records should be nearly automatic.

Furthermore, in the matter of finance personnel, the individual manager will find a consideration entirely intimate to his needs. Local population conditions may compel him to adapt his programs to an external pressure, or competition may similarly dictate changes in advertising and service. In the privacy of his own offices, however, he alone knows what accounting systems he needs, and what grade of associate or worker he must employ for the purpose. Should his original plans in this direction prove too small or too large to fit his progress, he is the one to decide what his own experience shall guide him to do. There are some theaters small enough to have their records handled by the proprietor, or by one of the partners, who is familiar with the rudiments. And there are organizations so vast that they require one or more carefully directed departments, with a force of clerks sufficient to run a bank. In the metropolitan theaters, for instance, the function is given to separate auditing and accounting groups. Elsewhere, a single bookkeeper suffices.

The main concern, whether on a large scale or a small, is to have the records accurate enough to insure clear-sighted knowledge of how things are going. Even when only one person is engaged at these tasks, the various functions of his or her domain should be kept distinct. I mean, for example, that the procedure of auditing, which is the determination of the financial soundness and progress of the operation, is to be set off from the accounting, which has the custody of receipts, payments, and employees who handle cash. The matter of statistical data I shall take up in another portion of this chapter.

FINANCE ROUTINE

The auditor is responsible to the manager, generally, for the conduct of his department. The size of this, as I have said, depends on conditions entirely. The main daily duty is to check the box office statements, ticket records, and deposit slips. Other periodical tasks are the regular audit of the supply of tickets, and the inventories of various sorts.

The verification of disbursements, naturally, is as important as the auditing of income. The items here are classified under two heads: payments to tradesmen and contractors, and payments to employees. Every invoice must be approved by the department head concerned and checked with a copy of the original order. Invoices must be examined for proper authorization, proper receipt of goods or performance of work, and for correctness of figures. The control of payrolls is of obvious connection. The management fixes departmental quotas and rates of wages, with maximum and minimum limits. It is important that these should be watched and studied to enforce compliance with directions. Every other deviation from established routine must also be reported to the accounting department. Refunds to patrons, for instance, must be made out on a form provided for the purpose and refund slips must be numbered.

So much for what must be familiar to any one with the slightest commercial experience. Let us turn now to that function of finance which, in the progressive theater, means guidance and growth.

STATISTICAL DATA

In addition to current, necessary records, or rather I should say, in extension of current, necessary records, the auditing department should provide daily, weekly, monthly, quarterly, and yearly reports of various kinds and purposes. One is to disclose the financial facts, the chronicle of the theater's history in dollars and cents. Another is to give department heads, as well as management, a bird's-eye view of operation from an essential and thought-provoking angle. Another still is to pave the way for scientific budgeting by substituting precise knowledge for inspired guesswork.

Figures themselves, of course, can not do all these things. It is therefore the high service of the auditor and his assistants to analyze the causes and the conditions behind the entries and the totals. Coming into contact, as he does, with every phase of the operation, he is in rare position to observe and study all, to act occasionally as a kind of efficiency engineer in promoting sensible reforms and intelligent coöperation. If he interferes with his colleagues, he can very soon become a disrupting element of the first magnitude; or if his statistics get the upper hand in department councils, he may subtly chill the warmth out of the service or squeeze the juice out of the entertainment. However, if the spirit that moves him is cordial and considerate, he will find the others turning to his door of their own interest and volition. In a phrase, let him construct. Otherwise he is going to get himself looked upon with a suspicion that will discount or even vitiate his best intentions.

What his colleagues must know, from time to time, is how they are bettering past performances. Therefore his most serviceable function lies in providing the sort of information that illuminates both present and future in the light of the past. His department offers a splendid source for such researches; and in one sense must act like a bureau of standards.

What is a standard? Perhaps it is a summary of the results obtained during a prior year. Perhaps it is a budget based upon ideal operation. Perhaps it is an analysis of the operation of another theater. Whichever it may be, when results

are improved, the old yardstick is dropped in favor of the new. In appraising the future, there should be periodical checks of results against estimates. Thus the prophecy tends to become more and more regularized, standardized, dependable. Nor need reliability crystallize at the expense of inspiration. Computations that instill confidence are stimuli to effort. For instance, comparison tables showing income, outgo, and profits, against a background of previous results, are the maps and compasses of success.

A related activity of the accountant is the establishment, maintenance, and revision of standard forms, for budgets, reports, timekeeping, inventories. The need of standardization by a central agency of this sort is that thus confusion and duplication are obviated, and efficient harmony expedited. The whole subject is a field of interesting study which cannot receive too much attention. Every manager has standards, though they may comprise nothing more than an annual result. In addition, he may have a basis of comparison in some period when a special attraction drew overflow crowds. From these simpler levels, the range extends up to most elaborate and complicated figures. At any event, there should be definite methods of compilation, if the standard is to be at all trustworthy.

Let me add a few more words on the character of the personnel. The head of the department should be selected on the basis of experience. He should be of unquestionable loyalty and integrity. His work must, of course, be accurate—of machine-like precision. Next in order, after these solid virtues, come executive ability in keeping his subordinates up to his own high level, and tact and firmness in dealing with colleagues. Finally, his crowning gift must be a high order of intelligence, in analysis of the past, in understanding of the present, in contributing to the creation of the future. He must surround himself with the right sort of steady, alert helpers, so that his department can never break down into disjointed fragments, or sink into a mere jog-trot of routine.

CHAPTER XVII

Conferences

THERE are people who buy an antique violin merely for the sake of possessing a rare and expensive curio. The instrument reposes in the collector's cabinet, a glorious memento of a past that is dead. Its voice is muted. No bow sweeps across the strings. No spirit speaks the presence of the great composer, or the training of the skilled virtuoso. Music has been, not deified, but mummified. The function is lifeless.

What a waste it would be, if the best carpenters' tools in the world were given exclusively to those who never used them, or to rank tyros who forever handled them badly! Man would go houseless and homeless. Doors and tables and cabinets, once the present stock ran out, would never be replaced.

So with the theater. The best building, the most beautiful equipment, the most carefully picked and efficiently drilled personnel,—should a successful executive turn these over to a successor inept and unworthy, what a ruin, what a tragedy! Now that I have listed the living force of humanity that throbs the house with life, it comes to me that the growth of the institution would not lie in the presence of even an army of such helpers. I know that God has implanted in every man the power to be more than a tool in the hands of others. I have seen many an inspired soul, in my own industry, struggle and rise from mere instrumentality to heights of duty and strength. Yet there can be no denying the simple fact that in modern industry there are times when men must be tools, must pay for priceless training and the hope of growth with an eagerness to serve a directing mind for the good of the thing that makes possible the livelihood and the career of both.

And who is to wield these human instruments? Surely not

the destroyer. Surely not the tyrant. Surely not the feeble. The days of such leaders are past. In the evolution of democracy, the rule of the solitary or the unfit has been ground out. The true captain of hosts to-day is the servant of his fellow men, not in idle rhetoric, but in the actual sense of serving those whom he protects, teaches, develops into beings greater than when they came to him.

We hear a great deal about psychology nowadays. We hear so much of it, from glib lips that have been eager to prattle of a reality whose meaning is a closed book, that we wonder at the waste of so practical a tool in the hands of the ignorant. "Psychology!" Or again: "Applied psychology!" Or: "The psychology of business!" Something to be repeated, parrot-wise, after the fashion of the hour; and then to be forgotten, left behind, while the speaker hastens back to egoistic, stupid, unprofitable procedures from which the age is growing up.

Psychology? Do I find in it a real, a creative mechanism for hoisting life out of the rut? Of course I do! Yes—a thousand times—yes! As sensible to deny its existence as to shut one's eyes to the wireless, the airship, or any other great contribution of our age to progress! Only, it must be more than a word, greater than a superstition. One cannot fly by wishing to. There must be a solid thing to fly in. Nor can one speak across space by getting a Voodoo priest to cast a spell. A man would be a fool to risk his life in an airplane without wings, or to tune in on a set without parts. Psychology will work wonders, but only on the two conditions that govern the success of any appliance: It must be sound, and it must be in the proper hands.

It thus remains for the true manager, after he has distributed the routine of his theater to the handful or the hundreds of employees who are to perform the tasks, to ripen in the lore and the wisdom of guiding people. Industry, no less than politics, has its constituencies and its administrations. I have already pointed out some of the governing measures under the headings of instruction, supervision, and routine. Even the topic of this chapter has not been unmentioned by me, but I set the present pages aside for a detailed treatment, because I

believe the subject worthy. This subject is the conference, and its availability as an application of psychology to business; and I recommend the succeeding paragraphs to the reader for his earnest and careful attention.

STAFF AND DEPARTMENT CONFERENCES

One of the best methods of encouraging initiative among department heads is the staff conference. These meetings are a splendid means not only of planning, but of achieving results. When conducted properly, they are productive. A wholesome spirit must permeate them, and all present must meet on terms of equality, if the greatest good is to result. The manager should not use the meeting to exploit himself, but rather to give department heads an opportunity to express themselves; and they in turn must understand that coöperation will be the keynote of the gathering. Every one must therefore be put at ease, and made to feel that he plays an important part in the proceedings. Backbiting, jealousy, and every other disorganizing factor must be kept out, as in fact they should be excluded anywhere in the business. Finally, no theater is either too large or too small not to benefit by staff conferences.

Let me add that I do not refer to the kind of occasion where the executive gives the department heads a good bawling out. A group called together for the purpose of having their shortcomings painted for them is not a conference. If such meetings are necessary, the manager should get a new organization, or the theater should get a new manager. Conference is a word derived from the Latin, and means "bear together." That meaning expresses the spirit that should predominate.

The conference is a fine device for discussing problems that arise, for talking out and establishing policies, and for setting uniform methods of operation. When it is of the right kind, it is productive of new ideas, and results in bringing valuable information to the fore. It may help to promote a common understanding between the manager and his lieutenants. Of course, conferences must not be allowed to take the place of individual initiative. Department heads are to understand that they must make decisions relative to their fields, and that

they are not expected to submit all of their problems to the weekly group. Every one of them has definite responsibilities and must act according to his authority. No business can be conducted by parliamentary methods. Though the meetings are good things, the industry has not been built up on mere talk.

The subjects that are brought up for discussion must be of general interest, of interest to all that are present. The chief projectionist may have a problem that does not concern any one but himself; nor is he greatly interested in how the service can be improved. However, there may be problems between two or three department heads, where they have a common interest. For example, the projectionist may have a question involving the running time of the film, which concerns the musical director, the stage manager, and the house manager. Such subjects, of course, are worthy of consideration. In turn, department heads should carry on group conferences. The department head who is in charge of the service, for instance, should call a conference of his staff during each week, to discuss pertinent problems, and to instill the proper spirit of understanding among the men. A revivalist cannot put more feeling into his work than the director of service. Teaching, drilling and disciplining are the watchwords of his domain. The same program should be carried through by the other department heads, at times that are convenient and that do not interfere with regular duties.

Conferences are of value when they result in bringing out elective thoughts, when they arrive at concrete decisions, and when they stimulate a fine organization spirit. Those who conduct the sessions must therefore not have a hit or miss policy. A definite program should be mapped out in advance, and meetings must begin and adjourn promptly, according to schedule. No manager has the right to make his organization a vehicle of his personal convenience, unless he wishes to lose the respect of his co-workers. He should not terminate the meetings too soon, but rather stimulate discussion. Although there must be no general airing of grievances, expression should take the place of repression.

Personal difficulties must not be allowed to abstract any time. If there are differences between department heads they should be settled in the private office of the manager, and not in public. A written record should be made of the findings of the meeting, a copy of which is sent to each department head. This prevents confusion as to decisions that are reached, because various persons have various recollections afterward.

Conferences in theater operation are divided into two classes: those of the staff of department heads with the manager; and those held by department heads with their staffs.

In either case, the great aim is loyalty, the most valuable asset that any organization can boast. Politics must not be allowed to get a foothold in any organization. If politics exists, it is entirely the fault of the manager, because a good manager does not permit or encourage cliques or favoritism. One of his important tasks is to establish a relationship of fairness to every one, and not to allow the impression to be created that there are any privileged members on the staff. Since the manager's contact with each department head should be in the open, open discussion gives him a splendid chance to dissipate any start at intrigue. The staff must be made to feel that the theater is "our" business—that a hurt to any one of the executives is a hurt to all. If this sentiment prevails, a fine start has been made in the right direction. Nor is there danger of running dry as to subjects to be discussed at meetings. The business of theater operation provides plenty of material that is of interest every day in the week.

The conferences pertaining to the uniformed staff interest themselves principally with service improvement. This concerns employees who come in contact with the public. A discussion of complaints and other experiences frequently is of great benefit in perfecting certain phases of the service problem. Get-together meetings help each member of the staff to realize the problems which others have to face, and go far to bringing about a common understanding.

Conferences of the production department result in harmonizing the artistic activity of a theater organization, and are indispensable in achieving coöperation. The production, the

musical direction, and the designers, are all factors of significance in the first-class theater. It is extremely important not to dampen their enthusiasm if the best results are to be obtained; yet it is most important that these department heads work closely together, for the efforts of each will affect the results of all. Valuable experience and creative ability are brought out and pooled for the benefit of all. Last, but not least, such temperamental people relish and utilize the opportunity to confer.

The manager who aims to develop a resourceful organization will use the conference plan to help attain his purpose by familiarizing his lieutenants with the knowledge that has made him a success: the best methods of management, the expedient devices for improving business, the modern methods of handling help. By familiarizing his department heads with his problems he can gradually have them assume much of the details of operation. Then he is relieved and freed for the important financial problems of growth and expansion. Of course, it follows that such lessons give the entire staff an opportunity to become familiar with the function of the various departments of operation, and in that way to receive the benefit of managerial scope. This helps fit them for more important assignments. What more valuable asset can a theater employee have than a sound knowledge of the theater business? I do not mean that the publicity man is expected to know as much as the manager, or that the usher should know as much as the publicity manager. What I do mean is that each employee should know his particular job as well as it is possible to know it, and then start learning something about the job next higher up. Those who want to climb are generally watched pretty closely by executives. That is precisely as it should be. You don't pick man-power off the curb, any more than you earn leisure to work out greater results—by sitting there! Sit in intelligent conference with your aides, and the skilled workers and the leisure will grow out of your councils.

Similarly, the conferences held by department heads with their subordinates bring results of benefit to both. Such meetings give the department heads greater confidence as to their

own responsibility, and at the same time help to develop manpower. Besides, they are effective in maintaining standards. Printed manuals explaining in detail the duties of all departmental employees are valuable, as I have intimated. Management of course realizes that the printing of rules and regulations, in itself, will not mean much unless suitable instruction emphasizes the contents of the manual. Here is another function of the departmental get-together.

It is the custom in many fine theaters for the house or the assistant manager to meet his charge daily for inspection and instruction, for perhaps several minutes, just as they are about to go on duty. The captains follow through during his inspection periods. Under this plan, the management, through department heads, emphasizes what is expected of the staff in the way of service, and provides an educational machinery of discipline, drill and inspection, at the same time keeping before the workers the defined standard of the house, as set forth at and by the previous conferences.

CONCLUSION

The observant reader has no doubt by this time noted the strange fact that although I made much of the term "psychology" in the introduction of this chapter, I failed to refer to it once in the body. The reason is simple: The conference is an instance of procedure according to applied psychology. One need not know a single rule, need not have opened a single text, to be a working psychologist, if he can manipulate an assemblage of people to get his results from them singly and collectively.

By definition, "psychology" means the study of human actions and mental reactions. Hence, it is very much akin to the everyday business of studying people. Like every other manifestation of common sense that has grown into a science, psychology takes shrewd judgment of human beings, and makes it more exact and therefore more serviceable. It is consequently a good thing to read something on the subject, in order to familiarize oneself with certain terms that round up

many experiences in a word, and thus serve as short-cuts to efficiency in sizing people up and in dealing with them.

However, Cæsar and Shakespeare never read a treatise of psychology, and never heard or used the word; yet they were pretty good psychologists, by modern standards. They had insight. They had a gift of shrewd appraisal. So has many a modern business man. The chief knack is to put yourself in the other fellow's place. Then, when you return to your own shell, you use upon him the stimuli that would get you to do this or that if you had remained in his boots.

Accordingly, a good manager should put himself in the place of a department head. What does he need? What does he look forward to? He wants to hold his post; he hopes to rise higher. What can I make of this equipment of his desires, that will work out to my good and his? I can give him my confidence. I can share my experience with him. I can arouse in him the impulse to grow as I have grown, by learning what I have learned, doing what I have done. In so far as he is the right sort of man, he is bound to respect superior skill and knowledge, and to hanker to acquire them. And from time to time, he will wonder how he assays, both in his own judgment and in mine.

That is where the conference enters the picture, and that is why it stands out as a scientific device for developing people to be and to do and to give their best. With every voice free to speak, every ear opened to hear, every face plain to read, and every head set to learn—it is not long before every heart, too, is in the right place and every brain in the right state. What I mean by "the right place" is loyalty. What I mean by "the right state" is intelligence. Put these two together and they would spell success even though the alphabet had never been invented.

Is psychology worth while?
Is the conference worth while?
What do you think?

CHAPTER XVIII

Employment

ALTHOUGH I have already referred, here and there, to the procedure of engaging helpers, and have implied the matter of employment in stating what I believe to be the merits of the right sort of executive assistants, I feel the need of making my explanation concrete, at this juncture, for two reasons. In the first place, I wish to provide a summary of the matter of personnel generally, and I feel that I can do that best by looking the field over through the eyes of the employment office. In the second place, there are numerous details I have not yet mentioned, and I find this stage of my exposition most suitable for the purpose.

Before I proceed to my enumeration, however, I would like to say a word or two about the attitude of the manager toward applicants. Shall he proceed to engage people by intuition, or according to more or less scientific methods? Although I can see advantages in the former, especially in the case of a small operator shrewd in appraising character, I must insist that in the majority of instances—and of course in large-scale operation—a scientific scrutiny is vastly preferable to a hurried first impression.

It stands to reason that if the personnel numbers in the hundreds, or if the executives are distracted by duties elsewhere, a carefully planned system will save time and prevent errors. Such systems have been devised by managers who have learned from experience; and the aggregate of do's, don'ts, and short-cuts has been licked into shape by progressive operators. With allowance for individual conditions, the following precise directions should serve as a composite picture. For convenience, I adopt the point of view of a man just beginning to go into the business.

As a new theater approaches the date of its opening, it is important for the management to plan the personnel. The manager is either assigned or engaged at least six weeks before the opening. He is selected, obviously, because of his qualifications to operate the type of theater that is to be conducted. These abilities of his must include an intimate knowledge of the particular sort of operation, together with training and experience in operation generally. He is engaged in advance of the opening in order that he may familiarize himself with the theater, in order that he may properly check up the items of equipment necessary to the conduct of each department of the theater, and in order that he may surround himself with an efficient staff.

The manager generally selects his own assistant, or house manager, and he does this shortly after he arrives on the scene. In circuit operation, the manager makes such a choice with the aid of the director of personnel at the Home Office. It is most important, however, to assign an assistant who will operate in harmony with the manager. His duties are primarily to assist his superior in the many details involved in getting the theater ready for opening, and to train the house service staff. The assistant or house manager must, therefore, be one who is familiar with the standard of service and its requirements, and must have the ability to select a service staff capable of interpreting the high standards of reception expected in a modern house.

The manager likewise selects the director of publicity and advertising as soon as he possibly can in advance of the opening, so that he may lay out an opening advertising campaign of telling effect. In this connection the publicity man works in close harmony with the manager, in order that he may fully absorb the spirit of the policy that is to be promoted.

When a theater is to produce its own presentations and prologues, the manager selects the Production Manager from four to five weeks prior to the opening, to plan the initial show and design the succeeding entertainments, and have sufficient time in which to select his staff and performers and to insure a smooth-running program in time for the opening. The Pro-

duction Manager himself engages a staff engineer, who is generally a member of the International Stage Hands' Union, and who officiates either as Chief Electrician or Chief Carpenter. The stage crew is engaged by the Stage Manager through the local Union Office, from one to two weeks before the opening, depending upon the amount of work to be done, in order properly to take care of the stage equipment installation; for the crew must become thoroughly familiar with the equipment. The number of men employed depends on the type of entertainment to be given, in accordance with the requirements established by practice.

When a circuit operates the theater, the production plans are probably taken care of by a circuit arrangement handled by the Home Office. The management's duties are here simplified to correspondence and supervision.

The Musical Director is engaged by the Manager about the same time as is the Production Manager. He is selected because of his musical ability and personality, as well as for his past experience. The musicians he hires are procurable through the Local Union branch of the American Federation of Musicians, and are selected because of their talent. The Musical Director himself, incidentally, must be a member of the American Federation of Musicians.

The projectionists are taken on from one to two weeks prior to the opening, through the International Association of Stage Hands and Operators. As a rule, one projectionist is assigned as Chief, and he helps to install the equipment in the booth. The number of men employed in the booth is determined by the type of entertainment to be given and the regulations established by custom.

The selection of the service staff is undertaken by the manager, who uses the assistant manager as a medium through which first selections are made.

The Chief Engineer is engaged about four weeks in advance. He need not be a man of theatrical experience particularly, so long as he understands the operation of boilers and other kinds of machinery, and provided he has the ability to supervise the employees under his direction. The engineer establishes a

schedule of his duties and prepares a list of supplies which are ordered and turned over to him for distribution. These include cleaning materials, in the proper use of which he must be fully instructed.

When the theater is large enough to warrant it, a housekeeper is engaged, by the manager, to take care of the hygiene of the house. The cleaning staff is engaged by either the manager or the housekeeper, and consists of porters, maids, janitors, and cleaners. These are selected about two weeks in advance of the opening, and are placed in active work three or four days before the theater is to be available to the public. During this time they are instructed in the proper use of the various cleaning apparatus and materials, and are trained in their respective duties. Such employees are generally secured through employment agencies. The engineer or housekeeper may be obtained by advertisements placed in the want-ad columns of the best newspapers.

The engineer devotes as much time as possible to machinery, motors and the apparatus of the engine room, so that he may become familiar with the type of equipment used and with its requirements. It is usually good practice to employ an engineer recommended by one of the manufacturers of such equipment, which is an assurance of securing a competent man. The engineer must be a member of the union.

The cashiers are selected by the manager about two weeks in advance, and again the applicants are secured through advertising in the want-ad columns of the best newspapers. It is always advisable to employ girls who are of good appearance and who have been brought up in an atmosphere of refinement. Moreover, wherever it may be possible, the girls should not be entirely dependent upon their earnings for support. The cashiers must receive preliminary training supervised by the manager or the assistant manager.

Ushers are tentatively chosen by the assistant manager, and engaged through a process of elimination by the manager. They should be selected from two to three weeks before the opening, and should be immediately put through an intensive training by the assistant manager, so that they are well drilled

and familiar with their functions by the time of the opening. The ushers are procured through advertising in the want-ads of the best newspapers. The advertisement may read as follows: YOUNG MEN, EDUCATED, OF GOOD BREEDING, BETWEEN AGES OF EIGHTEEN AND TWENTY-TWO YEARS, MUST BE FIVE FEET TEN INCHES IN HEIGHT AND HIGH SCHOOL GRADUATES, FOR REFINED WORK IN THEATER. APPLY ——— ——— ———. ONLY THOSE WITH THE ABOVE QUALIFICATIONS NEED APPLY. If the staff is to consist of fifty boys, one hundred and fifty of the more promising applicants should be selected; and during the training, through elimination, the fifty best applicants are ultimately employed.

The doorman, the footman, and the pages are selected by the assistant manager from one to two weeks in advance, and are handled in the same manner as the ushers. The doorman and footman should be between twenty-five and thirty years of age, and the pages should be schoolboys working on part time.

The stage doorman should be employed about three weeks in advance, and should be engaged by the house manager. The night watchman should be engaged by the manager himself.

If directorettes or information girls are employed, they should be selected by the manager or assistant manager one week prior to the opening. These young ladies must be particularly attractive, refined, and well bred.

If the first aid room is part of the theater, the nurse should be engaged about two weeks in advance of the opening and should be selected upon the recommendation of a competent physician, who should be assigned as house physician.

Early arrangements have to be made with a reputable uniform tailor for the proper equipping of the uniformed staff. In other chapters we treat of the uniforms in detail. (See Chapters VII, XIII and XXVI.)

In the very best theaters it is well to employ a manicurist, so that the appearance of the boys is immaculate in this respect. A tailor may also be engaged to keep the uniforms in proper condition.

The reader will probably have noted that the above informa-

tion is in no sense theoretical, but entirely the fruit of observation in practical business. The prospective manager who follows these suggestions will therefore find an intricate problem greatly simplified. This is especially true of small operations, where common sense and rule-of-thumb take care of most matters. Even on a larger scale, there is little general need of anything beyond sound practice. Yet in some divisions of employment, common sense needs sharpening to a science. When the Paramount Theatre was about to open, for instance, there was apparent necessity of one hundred and sixty ushers. Advertisements brought two thousand applicants. The management, though anxious to do the best by itself, was under pressure of time; nor could it hope to remember two thousand appraisals by ordinary means. Therefore, in addition to the usual scrutiny of appearance, there was instituted a rapid, scientific personnel test, drawn up by experts. Scientific records, moreover, were used to record, classify, eliminate, select.

The very facts of such a situation point to the perfecting of slow and outmoded procedure. As psychology emerges from contradictions and gropings to the level of exactness of other sciences, we shall probably have many more ways of sizing up people than at present. The ideal, of course, lies in the remote future; but now and then it produces possibilities in the present; and the alert operator keeps pace.

SUMMARY OF PART IV

Glancing back for a moment over this section of the book, we find that personnel is human equipment for promulgating and carrying forward the standards of policy. In the case of the motion picture theater, employees group themselves under the classifications of their departments: house, production, engineering, housekeeping, finance. As we learned in Chapter V of Part II, the personal machinery needs supervision as surely as does the mechanical. Returning to Chapter XVII of the present part, we see that the conference may be added to training and inspection as a means to efficiency and morals. Chap-

ter XVIII closes the subject by emphasizing the importance of paying as much and as intelligent attention to the procuring of man-power as to any other. Here, as elsewhere, let operation take heed of the precept: The best, and nothing but the best.

Part V
Finance

CHAPTER XIX

Financing the Motion Picture Industry

WHEN the manager has perfected himself as an executive, he has created an organization that runs itself largely without him, because it runs itself as he has planned it to. Now, released from routine, he finds himself with much free time to devote to larger matters. He has fixed his policy so that the quality of entertainment, the appearance and care of his house, the type of the service, and the direction of personnel, are established as standards. These and the other matters of function are in the hands of capable lieutenants, who marshal and guide his resources as he would wish. He has reached a definite peak of progress.

Now, one of the fine advantages of a peak is that it provides a commanding view; and in business such a scope is inevitably related to finance. Since life is complex, the motion picture industry is inextricably bound up with art and the enjoyment of life. Yet in so far as it is a business it differs from them in that its chief aim is to make profits. Hence, as in any other mercantile field, the leader is the financier. I refer not merely to the generals, but to the captains. This is not merely true, but desirable. As the theater goes and grows in a pecuniary way, it holds and increases its power to contribute the ideal features—art, and the enjoyment of life.

I am therefore writing this group of chapters to explain the monetary basis and framework of the theater. First I shall consider the preparatory phase as represented by the budget. Then I shall show how financial plans are controlled by means of certain data and statements. A further chapter I devote to the details of purchase, storage, and inventory; and a final one to the economic utilities of insurance. Thus the body of this portion of the volume is concerned with the operation of

the theater in dollars and cents; and since this is a topic whose governing principle may be lost sight of amid so many separate items, I introduce the general conception, here, in these introductory words on the financing of the entire industry, both as history reveals it and successful promotion requires it.

From a speculation to a sound investment in fifteen years—that is one of the true accomplishments of the motion picture industry. I do not mean to imply that everything pertaining to motion pictures is sound; that is far from being the case. Very few new motion picture enterprises are enabled to make the financial grade. The business has grown into a tremendous thing; and whereas a comparatively small sum of money could launch an enterprise in the early growth of the industry, to-day it requires vast sums. To produce motion pictures without adequate distribution is a big gamble; and national distribution is a matter that runs into very large sums, besides requiring a highly specialized man-power. To build theaters without a definite supply of product, and in opposition to established and expertly operated houses, is also a precarious matter.

In the beginning, the possibilities of the industry attracted all classes of persons. Among them were many who had been failures in other fields of endeavor. It was not surprising, therefore, that conservative bankers looked askance upon the new business that sprang up overnight. The theater, itself, had always been considered a perilous business. All of this gave the industry an air of instability. Certain pioneers, led by Adolph Zukor, Marcus Loew, E. F. Albee, William Fox, Carl Laemmle, and J. J. Murdock, brought to the new industry sound practices and an integrity which gave the motion picture a genuine commercial foundation. Facing many trials and ups and downs, the business finally was guided to a growth and a firmness that are almost miraculous. Encountering the same difficulties attendant upon any new industry, it moved faster than others, and developed a field rich in opportunity. Few indeed can compare with the rapid, and at the same time solid growth of the motion picture. Why? It became a stable and necessary product—it filled a public want.

It has grown into the fourth industry of the country within a comparatively short time, and has earned the respect and confidence of banking interests throughout the United States and abroad. It is a significant fact that the large financial institutions of the country have taken a more than passing interest in this departure, have underwritten and are underwriting its reputable securities, and have given it a high financial rating. The business is conducted on a solid basis, the management of the best companies is capable, and the routine is guided through budgets, control systems, and efficient statistical methods along recognized industrial lines. The leadership is in the hands of men of ideals as well as determination.

Over a billion and a half dollars is now invested in this country in motion pictures, which employ about three hundred thousand persons, and pay salaries of $75,000,000 each year. Approximately $500,000,000 is annually paid across the box office window by the American public for the picture show. During the year 1925, $24,000,000 was earned by the ten leading companies. The motion picture has therefore proved to be a good "risk" to the banking interests. At the outset the business had no standing with banks, and loans were made on a personal basis. Such sums were very small, although they seemed quite large to those pioneers who had invested everything they possessed. From such a humble beginning the business grew until it built up a great financial prestige, and to-day it enjoys the same credit accorded to any other commercial enterprise. A satisfactory relationship based on mutual confidences exists to-day between banking circles and the leaders of the industry. Sound organizations are given consideration for accommodation on the prevailing banking practice as to sums and interest similar to those accorded other legitimate ventures.

Some of the large companies have issued securities to the public through reputable investment bankers, and have enjoyed the confidence of the investing public. The dividend record of the principle organizations in the industry has been good, and should continue to deserve public support. There is every reason for this. Extreme conservatism guides the

accounting methods of the best companies. In the instance of several of the most important producing organizations the cost of each negative (feature motion picture) is practically written off during its first year of release. Ninety per cent. is written off during the first twelve months corresponding with the ratio of film rentals, and ten per cent. is written off during the second year. Yet negative inventories represent big values, since many productions may be either reissued or made over again. There are no bad accounts, because all business is transacted on a cash basis.

There are three units within the industry: production, or the making of motion pictures; distribution, the agency through which the pictures are sent out to the theaters; and exhibition, which operates the theaters where the pictures are shown. Each division has its own financial requirements. A few of the large organizations control all three units, and most of the larger organizations do production as well as distribution. Other organizations, however, are interested in a single branch of the business, so that the problems of each should be understood separately.

The production of pictures is centered principally about the city of Los Angeles, with studios located in various suburban communities, such as Hollywood and Culver City. Some production is done in New York. About seven hundred feature motion pictures are created each year, ranging in cost from ten thousand to two or more millions each. The average cost for a feature picture is close to $250,000. There is no established formula as to cost for a particular film. The producing organizations are able, however, to control costs to the extent that they produce pictures which result in profit. It is this freedom that is given to production which has made possible the constant improvement in the product, and which has produced many fine entertainments. Since this is the stage where creative effort must not be hampered, the salaries paid to stars and directors are a large part of the cost. Such rewards are determined only through their box office value, and consequently are fixed by the law of supply and demand. Producers pay large salaries only when they are enabled to make a profit, and

a star's value is determined solely by the public interest, as expressed at the box office.

Studios, too, represent large investments, and are operated by highly specialized organizations. These are equipped with every possible contrivance used in the making of motion pictures, with adequate provision for generating light, for building settings, and for the making of costumes. The weekly budget of one of the larger production companies is approximately $400,000 during peak production.

The screen rights of a play, novel or story may cost a considerable sum, which varies from a few thousand dollars to over a hundred thousand dollars for a single story, depending upon its estimated box office value. Financial provision must be made for such items as these referred to, as well as to take care of the cast other than the star, for the settings and costumes, and for many other details according to the needs of the project. A good feature picture also requires the highest directorial skill which, together with camera men and assistants, runs into substantial sums. It can readily be seen that the financing of motion pictures, particularly for a large organization producing approximately eighty feature motion pictures a year, is no small problem, and requires the direction of executives of clear vision, who have a clear understanding of the business and of its future.

The distributor maintains thirty or more offices located in important cities of strategic advantage, through which the films are cleared from the studio laboratory to the theater. The most important function here is the sale or rental of the product to exhibitors, and because of that, involves maintenance of a large and efficient sales force. In addition, the distributor does the shipping, collections, inspections, and renovations of the film, as well as the exploitation. Transactions are conducted on a cash basis, the exhibitor paying either in advance or on delivery. He pays a rental for the exhibition rights for a specified number of days at a particular theater. The price is established by a minimum quota, determined by the general manager of distribution, but is finally set by bargaining between the exhibitor and salesman. Distributors collected ap-

proximately $185,000,000 last year in rentals. The cost of such marketing runs between twenty-five and thirty per cent.

Great progress has been made, likewise, in the field of exhibition. In 1910 there were approximately 9,000 motion picture theaters. In 1926 there were approximately 20,000. Aside from this increase, there has been marked improvement in the construction, size, and equipment of the buildings. The up-to-date motion picture theater is a combination of convenience, luxury, and comfort. The national seating capacity of American houses is approximately 18,000,000.

The motion picture plays an important part in the daily life and habits of the nation. Over 47,000,000 persons attend the theaters weekly. The growth of the industry is founded on solid principles, satisfying the demand for good entertainment at a price within the reach of everybody. Since it is a cash business, it has economic advantages, and it is the nearest approach to maximum steadiness that modern commerce has known to date, with a stability conceded by the most conservative bankers who are familiar with the industry. In periods of general business depression, the box office of the picture theater is the last to show unfavorable condition, because in time of stress working people attend the motion picture theater more frequently. Yet it is the first enterprise to participate in increased returns during normal or especially prosperous periods. To quote a recent article which appeared in *The Bankers' Magazine,* "The consumption of bread, sugar, and salt is no more impregnable to fluctuation than the steady flow of dimes and quarters through the wicket of the motion picture box office."

The progress of the industry has been marked off by various milestones. The first was the "store show" period, in which converted shops were turned into five- and ten-cent "movies." These were superseded by more comfortable and somewhat larger theaters. Whatever financing there was, was done by the exhibitor himself, since bankers were not yet willing either to invest or to loan money for such purposes.

These small theaters were eventually replaced by finer buildings, and the business began attracting a better type of in-

vestor, who brought with him more capital, and who was able to establish proper banking connection on a sound business basis, just as any merchant might in the community. The business people gradually realized that a well-conducted motion picture theater was an asset to the community. Theaters that were subsequently erected began to pay attention to the environment, music, and service. Those that kept pace with the new order of things prospered; those that did not, passed out. Many communities that were too small to support a theater were satisfied to go to the nearest fair-sized town for their entertainment, where they could see motion pictures under proper auspices.

The financing of large theaters is to-day accomplished through bond or stock underwritings, provided that the need for the theater exists, and that the motion picture product is available for such an operation. For such enterprises abundant capital is available, for the operation of theaters is now in the hands of experts who understand every phase of management.

There are two methods of financing open to the prospective theater builder: One is a mortgage bond, which generally covers about sixty per cent. of the worth of the project, and which provides amortization over a period ranging from ten to twenty years. The other is the issuance of stock, which method is purely local in its character. Its success is dependent on the ability of the principal, and the confidence in which his community holds him. The prospective exhibitor will therefore be guided by the circumstances which prevail in his case. In any event, I would close with a caution that is in effect a restatement of my introduction; namely, that it is extremely inadvisable to build theaters without definite anticipation of a supply of the product, since this means opposition to established houses of expert management. Under the right auspices, however, the field still holds rich promise for the capable investor.

CHAPTER XX

Budgets

THE same man who would not dream of putting up a building without seeing the plans and specifications with his own two eyes, without going over them scrupulously and critically, will often invest his money and receive his income from the venture, with no more guidance than the native wit his mother Nature has given him. That is, he uses structural science to provide himself with a means of prospering, and then runs the plant as though it were a news-stand or a fruit cart—as though there were no such thing as a science of finance. The only logical thing for him to do after this would be to buy a Rolls-Royce and have it drawn by good, strong, healthy oxen! Thus he would be at least consistent. Not intelligent, perhaps; but surely consistent.

Budgeting has not long been given the attention it deserves in the business of operating theaters. Recently, however, there has developed an appreciation of the necessity of introducing every possible aid to economy and profit has become mountingly apparent. Students of the situation realize that budgeting offers a splendid control of expense and gives managements a better understanding of their financial problems. Many of the executives who own theaters have felt that budgeting is not applicable to their field. Yet this is a fallacy, because progressive managements, who plan for the future and forecast results, are unconsciously exercising the principle without the name. When additional advertising is anticipated for an attraction, for instance, certain results are expected because of the additional expenditure; or frequently managers reduce expenditures when a dull interval is expected.

These instances are primitive examples of budgeting, which is merely a refinement of the same principle: forecasting the

expense and the income, and detailing the data in the form of a record as an objective to reach out for. A carefully planned budget covers certain periods. For practical purposes, it is expedient to divide the year into four quarters, such as January, February and March for the first quarter, and so on. To define, then: a budget is a statement of probable revenue and expenditure, and of financial commitments for an approaching period. Although the full meaning is understood, the use of precise systems has not been practiced in this business to any great extent to a practical degree.

The proper method in establishing a budget arrangement involves two of the important fundamentals of theater management, planning and controlling. It is impossible to establish a budget system without planning and controlling, and no management should operate without such practice. The explanation of these terms is simple:

In the instance of theater operation, it is well to decide in advance how large the orchestra is to be, how much money is to be allocated to advertising, how much should be set aside for the cost of attractions, and how many ushers are to be employed. Indeed, every department of the house may be plotted in advance; and such decisions are summarized under the caption of planning. The cost of the various departments, however, must be kept within the financial possibilities of the receipts. The supervision that insures profit based on the plans is known as control.

There can be no intelligent operation unless these fundamentals are paramount with managements. Statistical studies will establish certain standards or ratios of theater operation, just as they do for any other business. Such standards or ratios are essential not only to establish a budget plan, but to insure and assure success. To estimate what a department or item is likely to cost, it is necessary to know what it has cost in the past; so it is essential to record statistical figures in order that they may be readily available. These data show what the results have been; it is therefore right to assume that what has been done can be done again or exceeded, or not quite attained. It is the same as going by experience, except that

records are more reliable than memory. On the other hand, a budget does not necessarily establish its future expense by the past. If an additional allowance for a particular item will bring additional results, the anticipated increase may be good judgment. Therefore, the budget established must be based on the judgment of the management as well as on the history of the business.

There are instances when the management may feel that a motion picture, or some other attraction, lends itself to special exploitation, involving additional expenditure. At such times the judgment of the management must prevail. Frequently such additional expense may bring increased profits. In the same way, it is not good judgment to pass up unusual motion pictures or attractions, that may attract record attendance. Therefore, while observing budgets, managements must be alert for the opportunities that present themselves, even though they exceed the allowance set. The best way is to make a contingent allocation in the plan for the unexpected, but desirable outlay.

These prophecies in dollars and cents should cover the entire field of theater operation, both in expenditures and contemplated improvements. The probable outlay for decorations, furniture, carpets and other improvements should be carefully ticketed. Experience indicates that unless the cost of such factors is established, they far exceed expectations. It is natural that when purchases are made without guiding figures, there can be no intelligent control. If we know, beforehand, how much may be expended, the situation cannot get out of grasp.

There are certain items of expense which are fixed, such as rent, taxes, insurance, water rates, and overhead and interest charges, if any. Then there are those which include salaries, supplies, advertising, and the cost of attractions, which vary in accordance with the expected income. These are forecast on percentages of expected income. Then there are expenditures which are made because of policy or business judgment, and which must be under absolute control of the management. Such items may include institutional advertising, which may

have no direct connection on a particular attraction, but which is part of a general good will campaign. Contributions to various funds likewise come under such a heading, as do decorations and improvements.

Merely placing the budget items on paper, of course, does not in itself insure control. It is important that proposed expenditures are not exceeded except with the approval of the management. Therefore, when a plan is operating properly, it is a safeguard against unwarranted expense. The percentages of expenditures for any given purpose as applied to receipts are quite accurately established through experience; for example, the item of feature film rental is a definite percentage of the gross receipts of that particular feature, whether it was contracted for on a percentage arrangement or at a flat rental. Feature film rental is generally the most indefinite item in the operation of a theater, yet all rental charges are based on past costs. Whether film rentals turn out satisfactorily or not, is easily determined.

The greatest usefulness of the budgetary system is to prevent the spending of money not anticipated, unless it is justified after a thorough examination of the facts. Without such active control, it is of no avail. There are managements that do an excellent business, but that do not operate profitably. The orchestra or some stage attraction may be too costly. Perhaps too much money is being spent on advertising or service. Budget control is a means of eliminating waste in these and other directions.

Therefore the outstanding advantage of a percentage plan is that it establishes what percentage a particular item should cost, and emphasizes constantly and forcibly what percentages are to be anticipated on every other item. Executives then exert pressure to make percentages a little better; and by working on this basis, the object of the budget places operation on its mettle to meet requirements. This makes possible an improvement in results, gradually eliminates waste, and encourages greater efficiency. Perhaps, for example, if the advertising of last year in a certain theater was 10 per cent. of the gross, the management feels that it can improve this show-

ing without affecting the efficiency of the department, and establishes the forecast at 8½ per cent. The department, by an analysis of previous advertising, can determine what may be eliminated in order to attain or perhaps better the forecast. If, in the effort to enforce the established percentage rigidly, it is found that the efficiency of the advertising is lowered, then the corrective influence of good management will stop such false economy. The cost of all decorating and painting and equipment should be similarly preserved in a permanent file, so that when the time comes to estimate the cost of the same items for future budgets, the information is available. Cost keeping records of this sort are essential to good budgeting, and study of such records often results in finding more economical methods of doing things.

Repairs pertaining to mechanical and electrical items are not so easily controlled as to cost. Machinery will break down without apparent cause at the most inconvenient time, and must be repaired at once. While supplies are kept on hand, repair work of this description sometimes involves costs not anticipated. Repairs, of course, are made under the supervision of the engineering department. A contingent fund should therefore be provided in the budget for such items. The amount can be determined only by estimate.

Such moneys need not exactly be placed aside, providing an accrual is made on the books of the company. The management may determine an average of $100 per week for such items. This money may not be used every single week, but the amount has been accrued and is available when an expenditure of such classification is to be made. Accruals may be planned for twenty weeks, which would render available two thousand dollars for such items. One repair item might amount to one thousand dollars. This would leave one thousand dollars which is still available for the future, and which is increased each week through the accrual.

If the right spirit is cultivated in the operating staff, the management may set up certain goals to strive for, and when a record of accomplishment has been established, keep on try-

ing to improve old records by establishing new ones. This creates a distinct feeling of achievement. Contests and drives help to stimulate interest amongst the staff in such instances. All departments may participate in them. A contest may take into account the saving of expense as well as increase of business. Prizes and other rewards help to stimulate such an effort. Goals may be established in different ways, as befits the situation. The goals should be expressed either on a percentage of the revenue, or on one which ties in with the budgeting scheme.

The most necessary use of estimating budget ratios is in connection principally with those expenditures which are optional with the management. Wherever such items are involved, careful planning is essential to control. Most theaters have an annual renovation period when there is a lull in business. Whatever work is done, must be only after a plan and an allowance have been determined, since otherwise excessive expenditures will result. Control of costs in connection with such work is the task of the management. To budget the cost properly it is important to make the right beginning. Estimates can be drawn correctly only through personal inspection of the property. Every piece of work to be done is listed. Carefully prepared sheets covering all repair work may be used for convenience. The various articles may be named in the first column, as indicated. The recommendations are checked by the manager as to their advisability. Some items may perhaps be postponed without detriment. Those which seem necessary are then estimated as to cost and, upon approval, become budget items.

The budgeting of repairs and renewals is also of great value in bringing to the management's attention the physical condition of the property. Expenditures that are authorized are carried out during the dull period, usually the months of June and July. After the set time no expenditures should be allowed other than items for ordinary operating expenses, or those which result from emergency. Whenever expenditures are prepared in excess of $50.00, the department requisitions the accounting department, which makes authorizations, if the

item is provided for in the budget. Otherwise the requisition is referred to the manager. In such instances no expenditure is permitted without special authority from him.

Budgeting exercises a great service in the fact that all proposed expenditures must be authorized by a central authority. Since plans are made by estimates and cannot be guaranteed as to accuracy, figures must not be followed arbitrarily. In many instances judgment must be used; otherwise executives would be deprived of initiative. Executives who would take their budget allowance as final might feel that their possibilities are limited, and in that way might not try anything new, out of fear of additional expense. This is a danger that must be avoided. Budgeting cannot be perfected immediately upon establishment. It takes time and patience before it functions as a smooth routine, and too much should not be expected at the start. Men operating under a budget finally are actuated to beat a record, and can appreciate the responsibility of management, when they have a goal to reach for and a definite standard against which their efforts may be measured. Here is an excellent test of the efficiency of management.

It is needless to emphasize that it is just as important to apply the principles of budgeting to revenue as to expenditures. Everything must be done to stimulate and attract a revenue in excess of the amount established in the expectation. Managements draw additional patronage by giving the very best shows obtainable. This means good judgment in the selection of the feature films that are contracted for, as well as of the other subjects that will be shown. Other measures lie in maintaining music of the finest quality; in judicious and aggressive advertising; in the quality of the service and the theater atmosphere, and in carrying out to the fullest extent those essentials which emphasize the highest type of management, which are described in other chapters of this book.

Budgeting may mean encumbering managements with many useless forms, or it may be of the utmost benefit in the proper and profitable operation of a business. It is a means of turning dreams into actualities. The question is not how many forms are used in the conduct of a system, but rather in what

spirit it is attempted. As a business adjunct, the budget is the most progressive advancement in controlling and measuring efficiency in the last decade. The device has been taken up and used by civic governments; and if the word "management" does not include budgeting, it means a certain measure of confusion, waste and dead loss.

Although the principles set forth above are for a single theater, the same system may be adopted for a group of theaters. In fact, the larger the business, the more essential the control of the numerous, diversified departments. Responsibility is thereby set squarely on the shoulders of those who spend the money; and haphazard, perhaps disastrous, methods are eliminated.

CHAPTER XXI

Methods of Accounting Control

THE budget, like other devices of operation, is conducted by the management with the assistance of department heads. Of course this aid must never grow to the proportions of substitution. The head must do the controlling. The auditor can and should contribute helpful counsel, but even he is not to be relied on blindly. No business man is worthy of the name who does not keep the purse strings firmly in his own hands.

On the other hand, constant minute examination of routine details is not desirable either. There is thus a necessity of some compromise between negligence and overpreoccupation. A means for this is provided in the statement, a document that prepares the whole story for the executive to read and interpret after his own fashion. Now every industry has its own needs in this as in other respects; and the forms and intervals of commercial reports are established by fairly arbitrary circumstances. What is indicated in the steel business may or may not serve the retail dry goods trade; and their devices may or may not be available for us.

I have endeavored elsewhere in this book to emphasize the importance of control of operation in every respect by the manager. To do this in a financial way, there must be available each week figures that show the actual result against standards that have been established. What operation is accomplishing can be determined only by comparative figures. These naturally come from the accounting department. Where an organization operates several theaters, a statistical division is created for the purpose.

The figures first come to the management in weekly oper-

ating statements. These should be accompanied by a schedule showing progress of the business week by week and year by year. The reason they are prepared weekly is that theaters operate on that basis: they play most attractions for seven days or less. Since we are dealing with a cash business, there are no outstanding accounts except bills payable. It is, therefore, consistent that operating statements be prepared on a weekly schedule. The form used might be similar to the one in Figure 17. It will be seen to contain all expenditures in detail, as well as income. There are theater organizations that may use forms that vary from the one illustrated; yet, in essentials, all operating statements are alike. To provide a current check, the weekly operating statement is supplemented by the usual monthly financial statement, that is, by the balance sheet or statement of financial conditions; and it is with this form of report that I shall deal first, after some general counsel:

The figures shown by all these documents may be designated as control figures. They indicate what is happening and where improvement is necessary. While figures in themselves do not run a business, no executive can run a business without them. Therefore it is essential that a manager know how to read his statements and how to analyze them. Unless he is able to make efficient use of the mere figures, the reports are useless. Moreover, the manager should not only understand the figures of his own operation, but he should be able to compare them with the statistical information of other theaters. Unfortunately, in the theater business, accurate figures for comparison are not available as readily as in other highly developed business activities, such as public utilities and many manufacturing organizations. Incidentally, this adds *weight* to the injunction that theater management must have an absolutely thorough and dependable system of bookkeeping, and be thoroughly familiar with the working details of the department that maintains it.

The need of a uniform accounting system in the operation of theaters is very important, and the agency that could bring

this about would render the industry a great service. Unfortunately, the figures of most theater operations are guarded zealously by their managements for fear that disclosure might reveal results that would increase the cost of operation. Yet a standard system of accounting would be of immeasurable value to all who conduct theaters. Such a schedule need not reveal money values, but would submit ratios only. Many industries have adopted this means of mutual benefit, notably the National Drygoods Association and the American Iron and Steel Institute. The Bureau of Business Research of Harvard University has made splendid progress in compiling dependable figures for comparative purposes.

Since that convenience, however, is still a matter of the future, let us consider what the individual promoter can do for himself. It is not intended, of course, that this chapter deal with the usual accounting problems which are the concern of the auditing department. It should not be the obligation of the management to prescribe bookkeeping methods to be adopted. All that executives should be interested in is to receive figures that are dependable and that are prompt.

THE BALANCE SHEET

When an executive wants to know how well his business is being operated, he refers to his balance sheet. This sheet shows clearly how the assets and liabilities are made up, and how the excess assets, after deducting liabilities, show the net worth. The balance sheet also shows the profit earned during a given period. The net worth of a corporation is the sum of capital stock plus the surplus shown. In addition to the balance sheet, the manager also has available a weekly operating statement which gives in detailed form all operating expense as well as expenses. These figures also give the management immediate information, and are very valuable from that angle. Such weekly statements can only estimate certain items such as taxes, heating, etc. Adjustments are made in the monthly financial statements of such items.

A condensed theater balance sheet expressed both in dollars and ratios is as follows:

EXHIBIT

Condensed Balance Sheet

ASSETS

CURRENT ASSETS:	*Amount*	*Per cent.*
Cash	$344,400.00	42.3
Accounts Receivable (loans to employees)	10,000.00	1.2
Investments	190,000.00	23.4
Inventories	5,000.00	.6
Total Current Assets	$549,400.00	67.5
Deferred charges	$ 5,000.00	.6
FIXED ASSETS:		
Furniture and Equipment	$150,000.00	18.5
Leasehold	109,250.00	13.4
Total Fixed Assets	$259,250.00	31.9
Total Assets	$813,650.00	100.0

LIABILITIES AND NET WORTH

CURRENT LIABILITIES:		
Notes Payable	$156,000.00	19.2
Accounts Payable	30,150.00	3.7
Accruals	12,000.00	1.5
Total Current Liabilities	$198,150.00	24.4
Reserves	$135,000.00	16.6
NET WORTH:		
Capital Stock	$250,000.00	30.7
Surplus	230,500.00	28.3
Total Net Worth	$480,500.00	59.0
Total Liabilities	$813,650.00	100.0

The current assets of this statement consist of 67.5 per cent. of the total assets. The current assets are of liquid nature, and may be realized in cash. The current liabilities constitute 24.4 per cent. of the total liabilities and are those which are expected to be paid.

The amount of current assets is $549,400 and the amount of current liabilities $198,150. The latter, subtracted from the former, leaves a net working capital of $351,250. This denotes a favorable condition. The ratio of the current assets to current liabilities will indicate just how solid the company is. This is determined by dividing the amount of current assets by the amount of current liabilities. Now, the ratio of 2.77 indicates a very healthy condition. Such a company would have little difficulty to receive credit on this showing, all other facts being equal.

Returning again to the balance sheet on page 203 we find that we have $190,000 of investments included in the current assets. They are current because they represent investments in marketable securities and can be converted into cash. If they were investments of no marketable value, or represented investments in a subsidiary or affiliated company, then they would appear down near the foot of the balance sheet under fixed assets.

The balance sheet shows inventories amounting to $5,000.00. These constitute the supplies held in the storeroom, such as coal, cleaning materials, stationery.

Deferred charges represent prepayments of expenses such as telephone service, insurance premiums, capital stock, franchise tax. They are not included in current assets because they never will be realized in cash. They represent items that will be chargeable against expense each month in the future.

Fixed assets represent such items as equipment or lease cost. The original cost of the equipment may have been $300,000 and the leasehold may have cost $25,000. The lease being for twenty years, and the theater having operated five years, 5 per cent. per year, or 25 per cent., has been properly written off against profit and loss. The equipment cost

of $300,000 has in this instance also been depreciated on a basis of twenty years, or 5 per cent. per year. This, however, is merely theory; no one knows how much the equipment depreciates in any one year. For the moment, I merely supply the following self-explanatory table:

DEPRECIATION RATES OF THEATER EQUIPMENT

Classification	*Rate*
SEMI-PERMANENT DECORATIONS:	
Lobby	15% to 25%
Theater Auditorium	20%
Public rooms	31⅓%
EQUIPMENT (*Furnishings*):	
Rugs	15%
Carpets	33⅓%
Furniture	10%
Draperies and Hangings	15%
STAGE:	
Scenery	33%
Portable electric lamps	10%
Stage props	33%
Draperies	20%
Attached electrical equipment	10%
Organ	10%
BUILDING EQUIPMENT:	
Signs	10%
Frames	10%
Refrigerating machinery	10%
Boilers and heating apparatus	10%
Ventilating system	10%
OFFICE:	
Furniture	10%
Safes	10%
BOOTH:	
Picture machines	10%
Spotlights	15%
Stereopticon	15%
Other booth equipment	10%

All of the furniture and equipment should be thoroughly controlled by inventory. As each piece of furniture or equip-

ment is paid for, it should be tabulated in an inventory record, and a small brass tag usually fastened in an inconspicuous place. The number on the brass tag should correspond with the number written against the name of article in the lists. If for any reason a certain piece of equipment is to be replaced, it is simple to look up the record through the number and find all the data referring to the cost and the source of purchase.

The turnover of fixed assets was 3.83 times in the year, which is a splendid result for a leased property. If the company owned the land and building, this turnover would be reduced considerably and the result would be poor. Consideration would have to be given to interest charges on mortgages or bond issues, and a building depreciation added to carrying costs. The depreciation charge of such a building would be from two to four per cent. annually, depending on the character of the structure.

There was no tangible value behind the common stock of $250,000 given for the leasehold, excepting the hope of success. Therefore, to insure the original capital to stockholders, a reserve was allocated from profits each year at the rate of one twentieth of the value of leasehold, so that at the end of the term stockholders might receive the par value of their stock. The depreciation money charged off may be paid to stockholders rather than kept in the business. The procedure adopted in this instance was to purchase part of the capital stock and hold it as treasury stock. This is permissible as long as the surplus account is equal to the par value of the stock purchased.

Current liabilities consist of notes and accounts payable, salaries, taxes and interest accrued. The reserves in the balance sheet show a ratio of 16.6 per cent. to total liabilities. Reserves are made to meet future expenditures, the contingent liability for which is known. Reserves are also made for repairs and renewals, when these items can be properly estimated through a budget allowance. The sum is then charged

against weekly operations, and is credited to a reserve on the balance sheet. If expenditures exceed the estimate, then the difference is charged against profit or loss.

There are two kinds of capital employed in any business. The first is borrowed money, which may be in the form of a bank loan, a mortgage, or bond issues. The second is cash put into a business by the owners. This is generally the money that is represented by stock in a corporation. The money which is earned, but which is retained in a business, is called surplus, which comprises the net worth. It is the return on this money which interests stockholders.

THE WEEKLY STATEMENT

The weekly statement is intended to show the current profit or loss. This report designates each item of expense under definite classification, together with the balance for or against. It is valuable when each classified expense shows the ratio of that item against the total income, although ratios mean little unless the management is able to utilize them in making comparisons with previous records, or with the operations of a similar theater. Figure 17 shows a detailed weekly operating statement of a first-class house in the downtown section of a large city.

Sometimes ratios are below the standard accepted. Such instances bear investigation, just as do ratios that exceed the usual standard. Ratios, likewise, may indicate a reduction in expense that might affect the efficiency of the particular item. This, of course, is not sound economy. On the other hand, a lower ratio may indicate that a more efficient method has been developed. In any event, executives must study the figures and their relative values if they are to benefit the operation.

It is of further great help to the management if the average percentage of daily and weekly attendance can be established as a standard. The actual attendance will differ from week to week, for theater attendance is influenced to a great extent by the attraction that is offered. Every theater, however, has

Form 988

NO.

THEATRE

LOCATION WEEK ENDING 192

RECEIPTS	LAST YEAR		THIS YEAR	
Box Office				
Advertising				
Concessions & Miscellaneous				
Rental of Theatre				
Rental from Tenants				
TOTAL RECEIPTS				
EXPENSES				
1. F. P. L. Film Rental				
1a. Other Film Rental				
3. Transportation of Film				
5. Production				
4. Stage Salaries				
5. Talent Salaries				
5a. Talent & Baggage Transportation				
6. Orchestra Salaries				
6a. Music Library				
COST OF ATTRACTION				
7. Publicity: Newspaper				
8. Accessories				
9. Miscellaneous				
9a. Billboard				
9b. Sign Painter				
COST OF PUBLICITY				
10. Salaries—House				
10a. Heating and Cleaning Salaries				
11. Legal				
12. Traveling (Except Overhead)				
13. Telephone and Telegraph				
14. Electricity [illegible]				
15. Heat & Water				
16. Repairs [illegible]				
16a. Lamps				
17. Postage, Stationery and [illegible]				
18. Supplies, other				
18a. Tickets				
18b. Cleaning & Toilet Supplies				
18c. Booth Supplies				
18d. Stage Supplies				
19. Miscellaneous Expense				
20. Uniforms				
21. Commissions				
22. Contributions				
CURRENT HOUSE EXPENSES				
23. District Supervision				
24. Home Office Supervision				
TOTAL OVERHEAD				
25. Rent				
26. Insurance				
27. Taxes				
28. Depreciation				
29. Interest & Exchange				
FIXED & CAPITAL CHARGES				
TOTAL EXPENSES				
PROFIT OR LOSS				

PROFIT OR LOSS TO DATE

PROFIT OR LOSS AS ABOVE

PROFIT OR LOSS ON SEASON

MANAGER HOME OFFICE ACCOUNTANT

FIGURE 17

Weekly Statement

a certain definite audience that may be depended on. It is the daily attendance that varies, since most houses play to a peak business on Saturdays and Sundays.

While the business of theaters fluctuates in accordance with the season of the year, the seasonal attendance has become greatly stabilized in recent times, and there is a further tendency toward a more evenly distributed demand. In previous years, the summer months were the "dog-days" of the show house. Recent developments in refrigeration have made available a cool, inviting atmosphere that has banished the summer swelter from buildings that have such installations. Every important theater in this country will install such apparatus within five years. The continued improved quality and the steady flow of motion pictures also has helped to stabilize theater attendance over the seasons.

I mention these considerations because the earning power of theater seats is strictly perishable. If a theater seat is not used, the loss can never be recovered. Managements, for example, make a certain allowance for inclement weather that is likely to affect the attendance, and plan accordingly.

Income from sub-rentals (for stores and office rooms that are located in a theater building), as well as return from concessions and privileges, is dealt with either as additional income, or deducted from the rent paid, in order to derive a net rental charge.

Operating expenses are charged directly against their respective classifications. This enables executives to make intelligent analyses by comparing ratios with standards which are known to be representative and fair. It is not possible to comment on each item of the operating statement. Yet every expense is shown in the exhibit and I explain a few of them.

The control of payrolls is an important managerial function. Wage scales are generally fixed in advance, and executives must be certain that such scales are not exceeded. Here again, the use of ratios automatically checks payrolls, as variations will show a difference in the ratio percentage. Any serious

deviation is a matter for investigation. The manager should keep track of the matter on some such form as this:

EXHIBIT

Percentage of Employees by Departments

Capacity	1,000	1,500	2,000	2,500	3,000	3,500	4,000
	%	%	%	%	%	%	%
Administration	7.7	6.9	7.9	7.0	5.6	5.8	5.4
Cashiers	7.7	6.9	3.9	3.5	4.2	4.7	4.2
Doorman	7.7	6.9	3.9	5.3	5.7	4.8	4.3
Carriage	3.8	3.5	1.9	1.8	2.8	2.4	2.1
Ushers	19.3	27.6	27.6	31.5	28.2	30.0	31.9
Pages	3.8	3.5	3.9	3.5	2.8	3.5	3.2
Captains	3.8	3.4	3.9	3.5	2.8	3.6	3.2
Porters	3.8	3.4	3.9	3.5	2.8	2.4	2.1
Stage Hands	15.4	13.8	7.9	7.0	8.5	7.2	6.4
Projectionists	7.7	6.9	5.9	5.3	5.6	4.7	4.3
Advertising	3.8	3.4	1.9	1.7	2.8	2.4	2.1
Housekeeping	7.7	6.9	11.8	12.3	14.1	14.3	14.9
Accounting	3.9	3.5	1.8	1.8	2.8	3.5	3.1
General	3.9	3.4	13.8	12.3	11.3	10.7	12.8

Repairs are an item of great importance and cannot be given too much supervision. No repairs should be made except through requisition, and every repair should be approved by the manager. If it is not carefully watched, the ratio may be greatly exceeded.

The rental consists of real estate taxes, insurance, as well as the rental itself. Some accountants prefer to show insurance and taxes under separate classifications. If the building is owned, rental will also include interest on mortgages, bond discounts, etc. Rental expense will not be found alike in any two cases. The character of construction and the location are costs that influence the rental.

Most leases provide that the theater company pay insurance and taxes. In instances where taxes are included in the rental and the city assessment is increased, the theater in most instances is required to pay all of the increased taxes arising therefrom.

The depreciations of equipment are charges that must be

California Theatre

ENTERTAINMENT	1. Film	14.8%	
	2. Production	1.6%	
	3. Stage salaries	3.7%	
	4. Talent	1.9%	
	5. Orchestra	14.7%	
	Total	36.7%	
PUBLICITY	6. Newspapers	8.2%	
	7. Accessories	.9%	
	8. Billboards, etc.	3.7%	
	Total	12.8%	
SALARIES	9. House Salaries	7.7%	
	10. G. O. Supervisions	2.7%	
	Total	10.4%	
GENERAL EXPENSE	11. Janitor Service	1.0%	
	12. Traveling	.2%	
	13. Telephone	.2%	
	14. Electricity	1.1%	
	15. Heat and water	.2%	
	16. Repairs	.7%	
	17. Misc Supplies	.2%	
	18. Misc. Expense	.6%	
	19. Uniforms	.1%	
	20. Contributions	.1%	
	21. Rent	30.0%	
	22. Insurance	.1%	
	23. Taxes	.2%	
	Total	34.7%	

Summary

Entertainment	36.7%
Publicity	12.8%
Salaries	10.4%
General Expense	34.7%
Total Expense	94.6%
Total Receipts	100.0%
Total Expense	94.6%
PROFIT	5.4%

FIGURE 18: Graphic Chart, California Theatre

made against income in order that their cost may eventually be returned to investors. These have already been listed on page 205. In differentiating between depreciation and amortization, the former is lessening in value because of wear and tear, while amortization indicates loss of value through loss of time.

Federal income taxes must be set aside before net earnings can be figured. The latter are easily measured against the value of fixed assets as disclosed by the balance sheet. The ratio between net earnings and net worth is the real measure of the efficiency of the business and shows the earning power of the enterprise from the investor's point of view. It is the final summing up of the enterprise.

Where theater operations are extensive, a great help to managements is the use of graphic charts, a comparatively modern means of visualizing the results of a department at a glance. Such charts cannot replace the statements referred to in these chapters, but are of great value in reporting major operations and in showing up weaknesses. Resort to financial statements and ratios that can sift out the trouble. (Figure 18.)

CHAPTER XXII

Purchasing and Inventory

ALTHOUGH a theater sells entertainment and service, rather than physical commodities like furniture or books, it does considerable buying of materials for current purposes incidental to operation. Admission tickets, for example, are destroyed on use, and must be constantly replaced. Bulbs, paint, and cleaning soaps, pails, and brushes have a brief span of existence. Bulletins, routine forms, and other printing must be renewed from time to time, together with other office supplies, like ink, pencils, fasteners, carbon paper. The engineer cannot perform his tasks without coal, oil, waste rag, and some new tools. I give but a partial, indicative list. The full enumeration would require pages.

Since a theater does so much buying, the outlay of money makes the matter of supplies a fit subject for financial manipulation. It makes a great deal of difference whether a mop is bought at random or because it is known to give a maximum of usefulness for the price. It makes a great deal of difference whether bulbs and other expensive materials are under lock and key, or lie in the open for any ready hand to seize. It makes a great deal of difference, finally, whether the stocks are in charge of a responsible person armed with records and forms, or whether everybody's business is nobody's business. This sort of property is liable, not to one leakage, but to many insidious, obscure drains that throw out the profits of hard work and good management in other departments.

The secret of success here, as elsewhere, is organization. The pages that follow offer invaluable suggestions culled from experience in this industry and others. The functions involved are carefully discriminated, with plentiful details for the handling of each. But, of course, organization alone won't

accomplish the aim of economy. What we have here is a daily problem in finance. Such a consideration is up to the head of administration at all times, and in the final analysis is a duty not to be delegated to others.

PURCHASING

Most of the purchasing is done under the supervision of the manager. This applies to a single theater or to a group of theaters, except that management that operates for a circuit does practically all of the buying from the purchasing department of the company, which develops every possible advantage of standarization as well as of group buying. There is a distinction, however, between the contracting for motion pictures or stage entertainment, and the buying of supplies and equipment. This chapter will treat of the securing of the latter.

All purchases of supplies should be made by the manager with the advice and coöperation of the department head. Statistical records of the transactions are made. Under any plan of procedure, it is advisable to have some form of centralization, so that purchase records may be readily accessible. Where a purchasing department does not function, such files should be kept by the accounting department. There are two good reasons for this: Adequate entries of materials, quantity, and price must be kept in any event for accounting purposes, and it is equally important to have such data available to determine future requirements.

Correct buying is fundamental for operating at a profit. This applies to any business. So far as possible, only standard supplies should be procured. The guess ought to be taken out of purchasing. Management will therefore depend on the requirements and the advice of department heads in making purchases. The superintendent, for example, who is in charge of the cleaning staff, is through personal contact better able to judge the quality of cleaning materials than any one else. It is therefore sound that his judgment should prevail in the purchase of related supplies. This is applicable to all departments. However, no department head is to be left to his

own devices in such connections. In another chapter, a method of checking and passing on repairs is described. In order fully to control all expenditures, management should exercise the same supervision in regard to purchases as in passing on budget recommendations.

Purchasing policies and methods, moreover, must be established by the management. The department head is limited to determining needs, and the verifying of quality, quantities and price. He is also to be ready to recommend improved or more economical supplies. The rest is handled by centralized purchasing, which is characteristic of good management anywhere. In a large organization, all materials and supplies are standardized and a stock room is maintained from which department heads requisition the necessary supplies, which are chargeable to the department. Inventories and the replenishing of stock are in charge of a purchasing man, who is held accountable to the accounting department. The department heads are however responsible for the careful use of all supplies. Most naturally, those who are expected to produce certain results should have a voice in the selection of materials, but no more than that.

A chain operation with theaters in widely scattered cities obviously has a purchasing power of considerable means, and is expected to concentrate its buying on many articles, since that is the most economical thing to do. A smaller organization through local buying has advantages which the larger organization has not. The local contact with merchants and business people of a community is of good advantage to the immediate operation. Some large organizations obtain the best results by buying certain supplies on a national basis, but do a calculated amount of local business.

In many chain operations, numerous articles are standardized. This helps the management to contract for large quantities with advantages both to buyer and seller. By careful study, for instance, it has been possible to adopt a single style of uniform for each of the following group of employees: doormen, ushers, carriage men, cashiers, pages, and maids. All stationery and accounting forms are similarly reduced to a

standard. Brands of soaps and cleaning materials, as well as housekeeping supplies such as brooms, mops, towels, and carpet sweepers, are of a uniform quality. The simplification of materials used results in economy and uniform excellence, as well as holding inventories down to a minimum. Certain types of equipment have also been determined by large operations. Motion picture projectors, organs, opera chairs, music stands, pianos, and stage apparatus are of a kind that have been standardized to fine advantage.

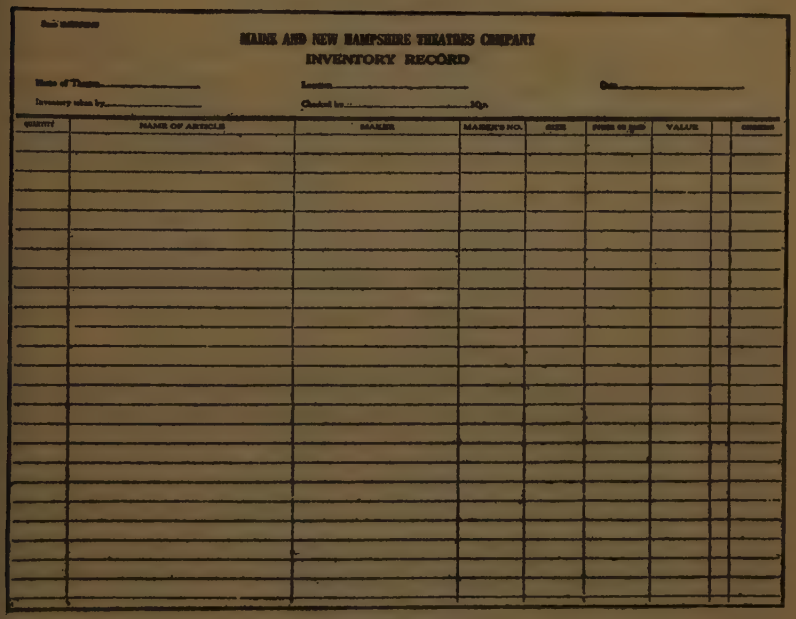
Most theaters have centralized buying through the manager, who approves all requisitions before the actual purchase order is written. The only exception is "emergency" expenditure, which may be made by a department head, providing the sum does not exceed a given amount. Such purchases are made from the petty cash fund and are to be bought only when the material required is not on hand and is essential. The necessity of having the manager approve all purchases may appear a burden, but experience has shown that one of the most important fundamentals of good management is the control of every item of expense. Department heads might be inclined toward making unnecessary expenditures if such control were not exercised. The buying of large organizations has been of benefit to the entire industry, because of the influence of their purchases in the direction of establishing standardization, simplification, and therefore large scale operation. This results in more economical production and better service and quality, with a decrease of manufacturing overhead.

Large organizations buy articles on the basis of specification and test, which in turn are based on study and experimentation. Various articles are used in actual practice and are rated as to quality and price under working conditions. The results are tabulated by the executive concerned, who confers with the manager periodically on that head.

STOCK AND INVENTORY

Of equal importance with the proper keeping of records, is the control of supplies as to safekeeping as well as economical

usage. Inventories consequently should be kept as low as possibly consistent with good operation. Less storeroom space is required, the care of supplies is less difficult, and less money is tied up in materials. It is advisable, furthermore, to establish an inventory which shows the minimum or maximum amount that should be ordered. The maximum is ordered; and when the stock falls to its minimum, it is replenished in order to bring requirements up to the standard (Figure 19).



MAINE AND NEW HAMPSHIRE THEATRES COMPANY
INVENTORY RECORD

Name of Theatre _____ Location _____ Date _____

Inventory taken by _____ Checked by _____ 19__

QUANTITY	NAME OF ARTICLE	MAKER	MAKER'S NO.	SIZE	PRICE PER [illegible]	VALUE		CHECKED

are adjustable. It is not hard to estimate the cubic inches to accommodate the maximum stock required on each item, and to devise the space that will accommodate each item carried, without waste. Likewise, control of stock is simplified when all materials and quantities are visible at a glance. Each section should be marked with a tag in a metal container, with maximum and minimum, to wit:

10 Watt Sign Bulbs
2 Gross 6 Dozen

Stock taking under such conditions consumes but a few moments daily. Errors in running out of goods can be made only with difficulty. The vacant spaces on the shelves, together with the information tags, automatically point out where stock should be replenished. Additional signals may be adopted, such as marking an article with a notable colored label when the minimum has been reached. When stocks are replenished, old packages are brought to front and new stock packed in the rear, especially in cases where time is of any influence.

The records that keep track of stock must be complete, and must be kept by the accounting department, since materials are of the same value as money.

All articles ordered should be requisitioned on a standard purchase form. Telephone or verbal orders should be confirmed on similar forms. Four copies of the form should be made for routine disposal. The original should go to the dealer from whom the goods are ordered (or to the warehouse, in a chain operation); one copy to the accounting department; one to the file from which order originates; and one to the housekeeper, or whoever is placed in charge of store room. (Figure 20.) When goods are received, they should be carefully checked as to quality and quantity by the person who ordered them, in the presence of the housekeeper or the person who is placed in charge of store room.

The best practice to insure readiness for house requisition is to maintain a perpetual inventory, in which goods are added to balance on hand, and from which withdrawals are sub-

West Coast Theatres, Inc.

WASHINGTON AT VERMONT
Los Angeles, Calif.

PURCHASE ORDER **No 9254**

_____ THEATRE _____ CAL. _____ 192__

QUANTITY	UNIT	ARTICLES AND DESCRIPTION	UNIT PRICE	

_____ Manager

SHIP TO _____
ADDRESS _____
VIA _____
WHEN REQUIRED _____

Render Invoice Concurrently With Shipment—

Charge to and Mail Invoice to Theatre Issuing Order.

Invoice MUST Show Order Number

SUBJECT TO CONDITIONS ON REVERSE HEREOF

FIGURE 20
Purchase Order

tracted. The balance shows what goods are on hand. The perpetual inventory should be checked frequently by the person in charge of the store room in the presence of a representative of the accounting department. Monthly check-ups are recommended. Periodical review is needed, and a thirty day interval seems the most practicable.

The accounting department receives invoices which are approved by the person who does the ordering, as well as by the store room keeper. Copies of all requisitions showing withdrawal of supplies are also sent to the accounting department.

All materials should be kept in a store room, properly protected by locks, and the responsibility for stock should be vested in a person who is held accountable. No one but the accounting department and the manager should have duplicate keys. Withdrawals should be made only on written requisitions. Exception is made only in the case of tickets of admission, which are to be kept in the manager's or the assistant manager's office, in a fireproof cabinet under lock, the keys of which are to be in the possession only of either the assistant manager or the manager, with a master key left in charge of the accounting department. All theater tickets are numbered consecutively with the number repeated on the reverse side of the ticket, in case the pasteboard is torn by the doorkeeper for a patron's identification. A different colored paper is used for each price.

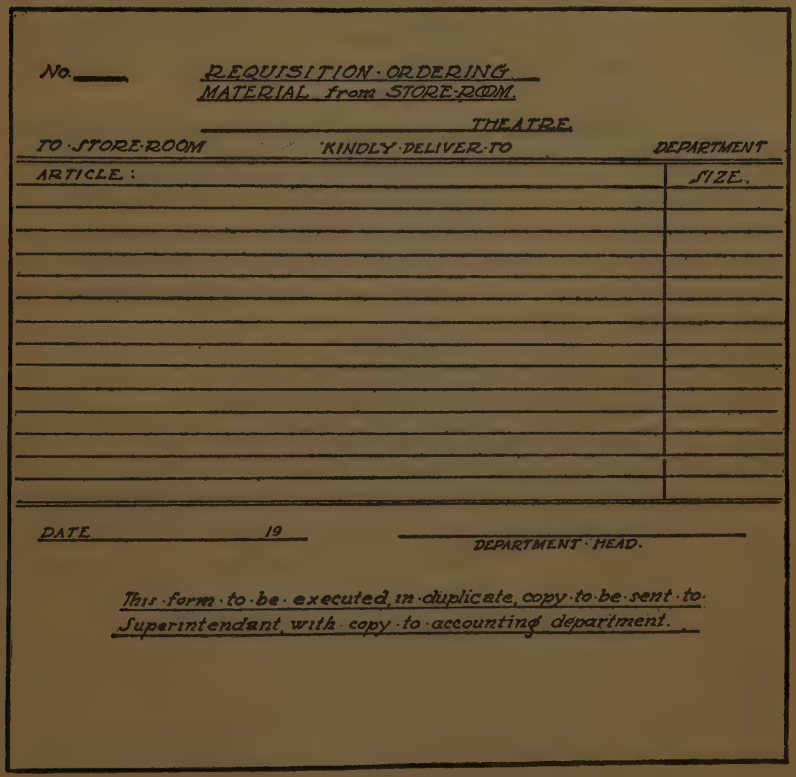
Orders for replenishing stocks should be made at definite intervals as determined by experience. If a theater has used a certain quantity of an article, it can reasonably order a similar amount for the same period.

It is needless to point out that there are many methods yet to be worked out in the operation of theaters. Because a thing has been done a certain way, does not indicate that it cannot be improved. The very essence of progress is to try new methods and to experiment away from the beaten track. Therefore management should constantly be on the alert for improvement whenever it is presented and should encourage

new ideas. This holds as true of supplies as of anything else for care and efficiency, in purchase, stock, and distribution, have a direct bearing on profits.

REQUISITION

The following routine is recommended in the control of the stock room: A department head who orders material makes up



No. ____ REQUISITION ORDERING MATERIAL from STORE-ROOM.

THEATRE.

TO STORE-ROOM KINDLY DELIVER TO DEPARTMENT

ARTICLE:	SIZE.

DATE ____ 19 ____

DEPARTMENT HEAD.

This form to be executed in duplicate, copy to be sent to Superintendant with copy to accounting department.

FIGURE 21

the purchase order, with three copies. He retains one copy, and one copy apiece goes to the accounting department and to the store room keeper. (Figure 21.)

Supplies received are checked for quantity and quality by the department head who did the ordering, and by the store

room keeper. The merchandise is then placed in bins provided for that purpose.

The accounting department then enters the purchase on the perpetual inventory.

Materials which are not acceptable should not be placed in stock. They should be either returned to the dealer, or set aside until final disposition is made of the complaint. Supplies are to be furnished to the various departments only on a requisition properly authorized. A copy of this is sent to the accounting department, which makes the proper deductions from the inventory.

Stock on hand should be inspected frequently, by the store room attendant accompanied by an accounting department representative. Such inspections should be made at stated intervals, but not less than at the rate of one each month. Inspections help to maintain a high standard in the control of supplies, and result in efficient and alert administration of such control.

CHAPTER XXIII

Insurance

PROTECTION by adequate insurance is necessary to the proper conduct of the business of theater operation. Since the main object of insurance is ample protection, care must be taken that the policies give what is intended, and are not beclouded with legal phrases that are difficult to interpret. The selection of a qualified broker or agent of the highest standing is the best assurance for genuine safety. Large chain organizations maintain an insurance department which constantly studies every angle of the subject. I list below a number of types they, and other sources, recommend:

FIRE

In considering Fire Insurance, it is important to understand the meaning of co-insurance, or the average clause. This clause is an agreement on the part of the insured to carry a specified proportion of the value of the property, which is generally 80 per cent. If this is done, the insured receives the full amount of loss, not exceeding the amount of insurance. However, if insufficient insurance is carried, the insured becomes a co-insurer, and must stand his proportion of the loss.

THE AVERAGE CLAUSE

When complied with

Value of property	$100,000
Required insurance at 80%	80,000
Insurance carried	80,000

Whatever the loss may be, up to $80,000, is paid in full by the company.

When not complied with

Value of property	$100,000
Insurance required 80%	80,000
Insurance carried	60,000
Deficiency	20,000

or

25% of the required $80,000

Therefore the insured must pay 25 per cent. of any loss.

Since fire insurance is written and losses are paid on replacement value, it is essential to have a dependable appraisal made of fixed machinery, plumbing, and other integral parts of the structure. Sufficient insurance in compliance with the co-insurance clause should then be obtained. Equipment insurance is similarly secured for all other contents of the building. The insurable value should be determined by the cost of such equipment, the cost of repairs and replacements, and of appreciation or depreciation, whichever the case may be. In so far as equipment is used, it is not worth so much as when new. It also becomes obsolete although it may not be worn out. Therefore the insurable value should be the amount of cost, less depreciation from whatever cause. On the other hand, improvements or additions to equipment mean additional value, and such value should be protected through periodical appraisals.

OCCUPANCY

Many theater operators, though not all, protect themselves with use and occupancy insurance, which provides against loss of use of the damaged premises as a result of fire, until repairs are completed. Fire insurance, of course, pays only for replacement of physical property damaged or destroyed by conflagration; whereas use and occupancy insurance is intended to cover loss or profits, and fixed charges such as rent, salaries, taxes, interest, and other items which accrue even though business is at a standstill. The necessity for this form of insurance must be determined by the manager. It is a protection well worth while considering. Use and occupancy insurance is also obtainable to cover loss of the use of theater because of water damage, tornado, explosion, riot, and other causes. Such policies are written separately, and are not carried in one blanket document. When a lessee makes improvements and additions, these should always be specified as being insured under the various policies, in order to avoid misunderstanding in the event of loss, as to whether ownership of such improvements rests with the lessee or the landlord.

LEASEHOLD

Leasehold Insurance is intended to cover the increase of rent in the event it is necessary to lease other premises at a higher rate, because the occupied accommodations are damaged sufficiently to cause the existing lease to be canceled. Such possibilities are very remote, and protection may be provided in the fire clause of the lease at the time of rental.

RENTAL INCOME

Insurance Against the Loss of Rental Income may be obtained. It is known as Rent and Rental-Value Insurance. Some theater operations receive sub-rentals from stores and offices and depend upon the income to help meet fixed charges; therefore protection against the loss of this income is sought.

WATER DAMAGE

Insurance Against Water Damage provides protection against losses because of the bursting of water or steam pipes, of a leaky roof, and of every other damage caused by water, except that which is caused by water used to extinguish fires. The last is covered by fire insurance. Damage resultant from the breakage of sprinkler systems is covered under the sprinkler leakage policy.

SPRINKLER LEAKAGE

Sprinkler Leakage Insurance covers loss caused by breakage of the sprinkler system, such as the bursting of risers, sprinkler heads discharging, or being knocked off, the collapse of roof tanks, etc.

PLATE GLASS

Plate Glass Insurance is an agreement to replace all glass that may be broken, and theaters should carry such coverage where plate glass runs into any material value. Insurance is not confined to street-front plate glass, but includes frames, furniture tops, door panels, skylights, etc. Premiums

for this type of coverage are dependent upon price conditions in the plate glass industry, and vary accordingly. Each plate insured is mentioned specifically in one policy.

BURGLARY AND ROBBERY

Burglary Insurance for a large theater should cover burglary, theft, and larceny of theater property, and burglarizing of safes and their contents, in order to provide against damage caused by burglars as well as the loss of the value of stolen articles or money. Safe Burglary Insurance is the form most commonly carried.

There is a marked distinction between burglary and robbery insurance. Burglary, theft, and larceny are covered by burglary insurance, and are considered acts of stealth committed without the knowledge of the owner. Robbery, however, is an act committed in the presence of the person or persons who are placed in jeopardy in the commission of the act. Burglary policies do not cover hold-up or robbery.

Robbery Insurance covers losses occasioned by hold-up, either inside or outside of the theater. Messengers on the way to and from banks are frequently held up. Cashiers and other employees are also subject to robbery.

Regardless of insurance, house managers should take every precaution to protect the funds of the theater. Money should not be allowed to accumulate in the box office. Receipts should be collected from the box offices at stated intervals during the day by the house manager, leaving only sufficient cash for change. Employees should not be paid in cash, but through check, which is more businesslike and more prudent. Employees should be instructed to comply with an armed robber's command. No amount of money can restore a life. Deposits must be made daily, and bank messengers should be bonded, and protected by hold-up insurance.

Boiler Insurance is a protection against losses caused by explosion, collapse, or rupture of those vessels. Insurance for fractures and cracks which may occur is charged for extra. The loss is not restricted to the boiler, but in addition covers

loss in damage to the building or surrounding property as a result of the mishap. The policy likewise includes defense against legal action brought against the owner, as a result of accidents. Many boiler policies cover personal injuries to a limited extent.

ENGINE BREAKING

ENGINE BREAKING INSURANCE is protection against loss due to the breaking down of an engine and covers damage to property because of accidents caused by the engine, such as when a fly wheel, or other part, breaks and causes damage. This policy is intended to cover machines, such as steam engines, air and ammonia compressors, pumps, and practically every device which provides motion by aid of a cylinder—excluding, however, driven machines, gears, pipes, couplings, etc.

ELECTRICAL MACHINERY

ELECTRICAL MACHINERY INSURANCE is intended to cover machines operated by electricity and includes motors, generators, etc. It may also be extended to include switchboards, control devices, and similar units. The standard fire insurance policy does not cover fires of a purely electrical nature, short circuits, etc.

The outstanding advantage of boiler, engine breaking, and electrical machinery insurance is the splendid and constant system of inspection provided by the insurance companies. As may be expected, such inspections prevent serious accidents and result in a better upkeep of this type of property.

FIDELITY BONDS

FIDELITY BONDS are of importance to the theater employing a large staff. All employees who are entrusted with funds should be covered by bond, because it is good business practice.

The "position" form of insurance is desirable in this connection, since it covers the position and is not limited to the individual employed. Thus it covers any employee who fills the specified position dealt with in the policy immediately upon

his assumption of that position. In this way, if a floor captain must be assigned as cashier in an emergency, it is unnecessary to inform the bonding company. Fidelity Bonds not only offer protection against losses due to dishonesty, but also frequently discourage persons of dishonest tendencies from applying for bonded positions. Further, the knowledge that a man is bonded may deter him from dishonesty for he realizes that he has to deal with a bonding company which will pursue him relentlessly in case of default. The positions to be protected in this way must be determined by the management, but it is a good practice to bond all employees who occupy posts of trust. This cannot be considered a reflection against any employee, since the bonding of employees is a common practice in every modern business enterprise.

TORNADO AND FLOOD

TORNADO INSURANCE, referred to as "Windstorm," covers damage caused by this force of nature. The type of insurance is similar to that against fire, and carries certain restrictions against claims for hail, rain, sleet, etc. In the tornado belt of America, this form of insurance is desirable, but as a general practice it is of doubtful value. FLOOD INSURANCE fits into the same category.

FINE ARTS

FINE ARTS INSURANCE is essential where art objects of value, such as rare paintings, tapestries, bronzes, and statuary are part of the equipment of the theater. This type of policy covers practically every form of risk, including fire, theft, transportation, breakage, etc., and is a desirable form of protection when valuable art objects are not easily replaced.

COMPENSATION

WORKMEN'S COMPENSATION INSURANCE. Most states in America now have a compulsory workmen's compensation act, which requires every employer of labor to provide his employees with insurance against loss of earnings and to provide death benefits and medical expenses because of injuries caused

by reason of such employment. The premium is based on the actual payroll, and the rates are based on the class of operation. Premiums are reduced where experience justifies a decrease or on the other hand they may be increased if experience is unfavorable. Safety methods and the prevention of accidents determine such reductions.

PUBLIC LIABILITY

PUBLIC LIABILITY INSURANCE is a form that no theater should be without. It protects the theater against claims for physical injuries to the public as a result of the operation of the theater, and is covered in different classes, which may be enumerated as follows:

1. OWNERS', LANDLORDS' and TENANTS' LIABILITY is protection against claims made against any of the three mentioned parties, by reason of injuries occurring in the theater building, or on the sidewalks or alleys adjoining or surrounding it, or it may cover certain types of accidents away from the premises which are the result of the business carried on. This insurance covers claims which may arise by reason of tripping over floor coverings, falling down stairs, or similar accidents, which are likely to occur in or about a theater building.

2. ELEVATOR LIABILITY INSURANCE covers personal injuries caused by the operation of elevators, escalators, or other lifting apparatus, such as elevated orchestra lifts, etc., depending on the coverage shown in the policy. The amount to be carried must be determined by the management, after taking into consideration the type and number of people who would use such lifting facilities, and the size of the theater. Inspection service given by the insurance companies is of the greatest value here, and their recommendations should be carried out.

3. RAIN INSURANCE is a special protection when a management wishes to provide against loss due to rain at the time of an important or costly attraction, fearing that the inclement weather may affect the attendance at the theater. The rates vary, depending upon the time covered and the extent of the protection desired. The management should bear in mind,

however, that this insurance is expensive, and should be employed under abnormal conditions only.

EXECUTIVES

Life Insurance for Executives has become a general practice, and many large organizations insure important executives for the benefit of the operating company. This compensates the company for the loss of a man who might be a dominant factor in the further development of the enterprise, and whose replacement would entail loss of time, prestige or services too valuable to compute in dollars. Most important operations center around some individual of directing ability; and this type of insurance is a means of offsetting the financial loss that would be incurred by that executive's death. Many large corporations protect their stockholders by carrying insurance on the lives of the principal officers. This is considered good practice amongst leading industrial organizations, because it increases confidence among investors.

GROUP LIFE

Group Life Insurance has been adopted by many large organizations, and is of fine value in helping to build morale amongst employees. It is an expression of appreciation and good will and an indication that the welfare of the employee is being considered by the management. This brings about a closer relationship, and a greater interest on the part of the employees. The cost of group insurance is very small, and helps to reduce the large turnover in an organization, by holding an increased percentage for long periods.

PERSONAL HAZARDS

Huge organizations have recognized their obligations in guarding faithful employees against accident and sickness, so far as possible. Many have covered their employees with group life insurance. Others have encouraged employees to form mutual benefit associations which provide cash payments for limited periods of sickness. A few large organizations have bonus plans through which the corporation adds a certain per-

centage each year to the sum saved by employees, provided the funds are kept intact for a number of years. Such funds are frequently used in the purchase of valuable securities, causing the employees' fund to appreciate considerably. Most of these principles could be adopted by every worthwhile theater operation in modified form. A policy of good will toward employees results in many advantages to operations and has a tendency to build a spirit in an organization that makes continued success more assured.

GENERAL REMARKS

It may be seen, then, that insurance serves more ends than one. The obvious aim is to protect profits against inroads by forces of nature, by suits of various kinds, and by the death of money-making brains and hands. A secondary object is to add a measure of external pressure upon organization and growth, since policies are like budgets against liability, preserving equilibrium and distorted costs, and preventing ruin. A third purpose is to increase the safety of public and personnel by engaging, incidentally, the prevention service which most companies offer with their policies. A fourth end is to inspire confidence in the financial world, and to remove worries from the thoughts of management. And finally, insurance offers another proved means of building up loyalty and permanence among workers. The manager should have a good idea of the risk he is taking on himself or asking the insurance companies to take for him. He should keep in mind the law of averages. He should realize in taking insurance that of the dollar that he spends only fifty cents will be used for payment of losses, and therefore there are many risks of a minor nature which he can well afford to assume himself.

If a manager finds that he cannot afford some of the forms I have listed, then that is his situation, and he must make the best of it and trust to Providence. Or, if after giving the matter close thought, he believes that this or that type is unsuited to his operation, he must be the best and only judge. He should not allow himself to be scared into carrying unnecessary forms of insurance by an overzealous or unscrupu-

lous agent. He should have the courage of his convictions. My only recommendation is that he should at least keep an open mind and an active interest in the matter. Attention should be paid—eagerly—to information of any sort from whatever source, if the final action is to be based on a sifting of the facts. Furthermore, every effort at inquiry into rates and conditions should be made before a specific project is rejected. Here is a field in which no torpid or lazy mind can succeed. Insurance, like rent, has a place in contemporary commerce which is firmly intrenched by experience, and for reasons no alert executive would bother to deny.

CONCLUSION

If management finds, for example, that a certain type of policy would show results on the balance sheet, it is sound commercial practice to make the investment. Should funds not be otherwise available for the purpose, it devolves on the executive to raise them from within, by the practice of some worthwhile economy. This is not done at random. The need takes concrete form first in the staff conferences, where the manager announces his intention and such plans as he has formulated for its performance. He calls for and receives suggestions or protests. The whole thing is reasoned out on the basis of the common weal, and the items agreed upon for retrenchment are thus entered on the next budget. Proper control and supervision are then exercised by means of the weekly and the monthly statement. If all goes well, the aim is attained; that is, in this case, the saving is accomplished, and the funds are raised to defray the expense of the additional security.

The above is but one instance of financial operation, but it is representative. I offer it as an example of what I mean by the overwhelming importance of the financial function of management. In order to have time for such and other manipulations, the head of the house must free himself, comparatively, from petty details of routine which may very well be entrusted to capable associates. He must train these men to do his work and to train others in turn. Money is made when the programs and the advertising and the house draw big crowds

through the turnstile; and when the quality of service and safety and comfort bring the crowds back again. Money is saved when the records are correct and informative, when waste is eliminated in personnel and equipment, when insurance nails big losses in advance. That is why the leader in motion picture production must know something of every phase of the business—not for the ornamentation of his mind, but for increased ingenuity and confidence in securing better and better returns.

In closing this part of the book, therefore, I cannot refrain from pointing out how it crowns the preceding sections as a kind of climax, drawing all threads of information into the golden ring, as the manager should gather those reins of power, the purse strings, into one firm and resourceful grasp.

When he has done this, and all it implies, successfully, his enterprise is probably ready for some of the refinements and developments which I go on to list in the next part—developments that may lift his business to a higher level of public regard and patronage.

Part VI
Auxiliary and Contributive Elements

CHAPTER XXIV

Expert Advice

THE part of this book which now opens, is a miscellany of elements not directly included in motion picture operation, but prominent in connection with it. Some of the topics to be discussed are the names of features already rooted in the more extensive or more ambitious soil of the industry: advertising, color effects, stage production. Others are comparatively new, but none the less tending to permanence, as in the case of refrigeration. Each of them, however, stands out as a distinct realm of initiative in growth; and they have been grouped here for no better reason than that their individuality makes it impossible to put them elsewhere without subordinating their uniqueness to some consideration not, strictly, more important.

These fields of endeavor within the realm of our business have resulted from the amazing expansion which has necessitated the marking off of specialities for the convenience and the very life of organization. When I say "specialities" I mean all that the word implies. Music, for instance, is a department that needs qualified educational antecedents in the director. Few managers could lead an orchestra; unless I err greatly, no manager should. His calling is elsewhere. The same is true in the now highly technical profession of publicity.

Specialization, markedly so in large scale operation, is with us. And before taking up the exposition of so many varied matters, I wish to use this chapter as a kind of introduction. I wish to present the matter of expert advice, from both within and without the organization, and to point out the useful, and often necessary contacts that may be made by an executive along a rich variety of lines.

In the business of operating theaters, management fre-

quently requires expert advice and guidance outside of its own organization, and therefore must realize the importance of securing the help of well-chosen councilors on such occasions. Theater operation covers so many different fields of endeavor that it is impossible to have all the expert assistance on a given staff; and very often executive decisions must be made with the help of trained opinion on many problems that arise.

The relationship management has with its bankers and lawyers, for instance, must be very close. Both should be considered consultants of great value. To secure the utmost benefits, no facts must be kept from them. Thus they may give their best opinions on the subjects they are so familiar with—the bankers in financial matters, and the lawyers in the statutory. Yet, although the manager must value the opinion of such advisors, on the other hand he must assume all of the responsibility of carrying out the suggestions, himself. The lawyer may advise a suit—yet the judgment of the operator may be that such action would result in an unfortunate reaction. It is not good policy, for example, for management to encourage a suit brought by a patron who has suffered damage, so long as there is a chance to make settlement out of court. If the suit is one of liability, and the theater is covered by insurance, then, of course, the situation must necessarily be guided by the wishes of the insurance company. At times, too, there are disputes between exhibitors and distributors. Such contests rarely find themselves in court, because of an arbitration clause contained in the contract, which has proved very effective. Disputes arising are accordingly arbitrated through boards, located at various exchange centers, and consisting of an equal number of exhibitors and exchange managers. These boards have been remarkably successful, and thousands of cases are settled yearly without resort to litigation. A business that is before the public eye should make every effort to keep out of court.

A banker may refuse financial aid; but the manager may

go ahead and get the money elsewhere. A banker may be entirely too conservative, and in that way advise against expansion, or the installation of a much needed improvement. Whether or not management heeds such advice, it is nevertheless good practice to discuss the plans with the bank. The final decision, whether to go ahead or not, is for management to decide, because success or failure will depend upon the judgment used.

In matters of insurance, the management will seek advice from the insurance experts who are attached to all of the reputable agencies. In projection problems experts are available. Most of the trade journals employ technical editors who are well versed in problems pertaining to projection. Practically every recognized supply house also has projection experts available, who will cheerfully give advice in their field. Lighting engineers can give advice on lighting problems. Management has direct access to lighting engineers who are attached to the research staff of the lamp companies. Proper lighting for motion picture theaters is of great importance, and the fullest advantage should be taken of consulting with such engineers about exterior or interior lighting for the lobbies and the auditorium, as well as the stage. Ventilation, heating or refrigeration engineers can give technical information on their subjects. The manufacturers of apparatus for these purposes employ technicians and will gladly place them at management's disposal on any problem that may dovetail with that of theater operation. Decorators who specialize in theater work are also available. In the production department, experts may be secured in every variety of theatricals, who can give technical knowledge on questions that arise. The booking offices are conducted by expert showmen who can give advice as to talent for stage work. From all these the manager may seek information, in order to have the proper knowledge before him in coming to decisions. He may seek supporting data and may discuss and reject recommendations; yet the information such experts bring before him makes it possible for him to weigh the facts, and form the right conclu-

sion. In employing such aides, it is perhaps needless to point out that he must engage people whose opinions deserve respect and confidence. Even though his conclusions are adverse to recommendations that are made by them, he must use tact, to preserve the best efforts of his advisors.

The services of expert accountants and auditors are of course an accepted practice in most organizations. On many matters they may be referred to with benefit. Public accountants are equipped to do the following:

a. Audit services at stated intervals (quarterly, semi-annually) depending on financial necessity. The extent of the audit depends on requirements.
b. Render investigations in connection with organization matters, etc.
c. Establish accounting methods.
d. Render advice, or sit in consultation.

Accountants may also be used in securing financial information in either the purchase or sale of the business, and of course may be used in connection with investigations of every character. There are advantages in having expert advice from accountants who have a clearer perspective than is found among bookkeeping department men, who probably are too close to their problems to have as detached a point of view as the outsider. This is particularly true in regard to tax matters, which should in most cases be studied by a specialist in fiscal affairs, so that the intricacies of the law and its practices may be thoroughly understood. The consulting accountant can also be used to advantage in installing new systems, in establishing the machinery to make available statistical information, in designing the forms for such information as the manager may require, and in organizing analytical service for the accounting department.

Dealers in various lines have available experts who can advise them on many problems pertaining to their equipment, and such advice frequently is of great value. Again, organ manufacturers employ experts who not only advise on matters pertaining to their musical instruments, but also have available a list of organists, from among whom the management

may make selection. Seat manufacturers can give valuable information pertaining to theater seating, as well as to layouts, standards, etc.

Industrial engineers have been of service in devising methods for manufacturing establishments. They can analyze a business in all its phases, but such engineers have not been able to contribute very much to the business of theater operation, perhaps because of the human element involved in theater management. The reason for this may arise from limited demand for such services in the field of theater operation. As demand for their services increases, the industrial engineers who specialize in theater operation may develop into a branch of the profession.

Science is contributing its efforts toward theater management through the National Bureau of Standards, a Government agency of the United States Department of Commerce. Under the auspices of the bureau, much good has already been accomplished. The Bureau has established a handbook on motion picture engineering, with much tabulated data of value. It has also done a great deal in encouraging development in photography, color, illumination, sound, and lenses, as well as in refrigeration, heating, and ventilation.

There are other specialists that may be called in by management, all of whom have concentrated on a particular branch. Whenever these are available, they should be drafted for their advice, on which definite conclusions can be made. The manager should realize that he has limitations, and that if specialized knowledge can be secured, it is sound to draw from such sources from time to time. A management's skill is demonstrated through the knowledge of those with whom it surrounds itself. It is wise to pool this knowledge, using whatever contributes to the welfare of the business. Such theaters as are part of a large organization naturally have at their disposal the expert advice of many home office executives, making it unnecessary, perhaps, to go out of the organization on many matters.

CHAPTER XXV

Advertising

THERE are many and varied angles to theater publicity and advertising. Both are closely related and should be coördinated as much as possible. In the small theater, it is quite customary for the manager personally to undertake the work pertaining to advertising and publicity, sometimes with the aid of a local newspaper or advertising man. In the larger theater, expert publicity men are responsible for the advertising of the theater and its attractions.

Advertising is of extreme importance. It is the mouthpiece of the management, the instrument through which the theater speaks to its public. It is the one medium which a theater can use in lieu of salesmanship. It is salesmanship. The institutional advertising done by the Balaban & Katz theaters in Chicago as well as the West Coast Theatres was effective in convincing the public that their houses and their operation were superior, and resulted in building a good will, and at the same time in setting up an ideal to aim for. Such advertising fulfills its mission in the broadest sense. (Figures 22 and 23.)

Management must display showmanship in advertising, just as much as on the screen or the stage. Advertising can do a great deal towards adding to or detracting from the good will of a theater. Advertising must always be honest with the public. There can be no exaggerations, if advertising is to be effective.

Great strides have been made in the past few years in the character of the advertising of motion picture theaters. Extravagant adjectives used to be very commonplace and even to-day motion picture patrons read such ads with a great amount of tolerance. In the better theaters, however, advertising is prepared by men who carefully plan their campaigns,

and every effort is made to appeal honestly to the patron. Style has replaced worn out phrases, and good layout and illustrations have taken the place of extravagant use of space.

There is no uniform method of advertising for theaters that could be adopted nationally, since each city or town has its local problems which must be studied carefully. What may be good advertising for a theater in New York may not be of value in other localities.

Advertising, to be effective, must not necessarily be of the profusely lavish sort. There is a certain point beyond which large space may become waste. The law of diminishing returns makes it essential for each management carefully to analyze its advertising possibility. It is just as much folly to overadvertise as it is not to advertise at all.

Advertising is commercially divided into five different classifications:

(a) Publicity
(b) Newspaper advertising
(c) Bill-posting
(d) Exploitation
(e) Miscellaneous

These will be discussed separately, but with the idea always in mind that they are closely related and that their coördination is advantageous and desirable.

Publicity. This term is usually intended to mean newspaper stories, magazine articles, trade paper notices, and all mention of a theater or its attractions in a way which is not directly paid for. If a theater is of sufficient size to employ a publicity man or press representative, the investment is justified. Otherwise, the manager or a local newspaper man undertakes this work. The publicity man will keep in constant touch with the management, and will secure information in advance as to the motion picture features and other attractions booked for the theater. He will maintain personal contact with the editors of the newspapers, and continually study the story possibilities of all bookings. He writes up the coming attractions and plants them in the newspaper. He places photographs of important players or scenes with those news-

papers or magazines which use such illustrations. During the engagement he writes stories for the newspapers to maintain interest in the attraction.

Such a story may explain the experiences encountered in the taking of scenes of the motion picture being shown, or may relate to some important screen personality. The story should always be of interest, or else it will not be read. If it is uninteresting, it does not serve to make an impression on the reader, and no good can come of it. For example, in the making of "The Covered Wagon," it was necessary to establish what was virtually a town in the desert, with an electric plant, sanitation, policing, and quarters and provisions for over a thousand persons. On such information a story interesting to the public can be written. Another basis for a good story is an unusual circumstance, such as the one related by Mr. Jesse L. Lasky in the making of a motion picture picturing a strong personality. The player selected for an important rôle was suitable in every way excepting that he had what might be termed an inferiority complex. In order to overcome this deficiency, Mr. Lasky conducted an interesting experiment. He ordered the man clothed by the best tailors, and had him brought to the best clubs, where he could come in contact with persons of means and accomplishment. Within a month, the new environment brought to the man a confidence that was surprising. Of such material, splendid publicity stories are made.

The resourcefulness of the press representative commands the space he is able to secure in the newspapers. Newspaper editors look upon the press representative as a "necessary evil." Yet he and his material are always welcome if the stories have interest for their readers. If the stories have no interest, it could not do the theater much good to have them published.

The press representative of ability does not write stereotyped stories, nor does he send the same story to all newspapers. He attempts to prepare a special story for each journal which will have an appeal for the particular class of readers of that paper. The story meant for a tabloid newspaper,

The "Little Chicago"

—the most exclusive theatre in the world

On the top floor of the Chicago Theatre building is the "Little Chicago," the private theatre of Balaban & Katz, and the only one of its kind in the world.

No admission price is charged to enter this theatre. The public has never seen it —doesn't even know it exists. It opens its doors only to the members of the Balaban & Katz organization. It is their work-shop.

The "LITTLE CHICAGO" seats only 250 people, yet it is as completely equipped *as any theatre in the land.* It has a wide, deep and complete stage, wings, drops, curtains, spot-lights, colored lights, moving-picture screen, dressing rooms and every facility and convenience known to the modern play-house.

The "LITTLE CHICAGO" is *a try-out theatre* where the executives of the Balaban & Katz organization, the theatrical experts, moving-picture experts, musical directors, light and scenic artists, gather to discuss and rehearse the specialties and pictures suggested for Balaban & Katz theatres. Nothing has a place on a program until it is passed upon and approved by this entire organization.

It is a very critical "audience." It is a *paid* audience, composed of men chosen from the very top of their professions. *Each is a recognized specialist.* And they use their combined brains and knowledge, and devote their lives to developing entertainment for you.

BALABAN & KATZ

Chicago · Tivoli · Riviera · Central Park

Roosevelt

FIGURE 22

Specimen Balaban & Katz Institutional Advertising

WEST COAST THEATRES
mean
SAN FRANCISCO'S GREATEST ENTERTAINMENT
Guarantee
Honesty breeds confidence and confidence brings success. When West Coast Theaters "guarantee" their entertainment, they know, through vast experience, the worth of the attractions offered.
Thank you, San Francisco, for your confidence, for accepting our guarantee — for making possible one of the greatest openings in the history of local theaters.
"THE WAY of ALL FLESH" AT THE ST. FRANCIS
. . . this is the wonder engagement of all time—but it cannot stay forever! Here is a page torn from the book of life . . . a drama never equaled in the memory of man. Emil Jannings is superb; Belle Bennett and Phyllis Haver are excellent. Much of the success of "The Way of All Flesh" is due to those who return to see it again—and again.
"METROPOLIS" AT THE GRANADA
Let it be everlastingly recorded to the credit of San Francisco that theatregoers gave this magnificent motion picture a tremendous ovation . . . you, too, will feel like cheering after you witness the wonders of "Metropolis."
On the stage—Jane Green—Oscar Taylor—the 18 Sunkist Beauties and Frank Jenks with his band.
BUSTER KEATON AT LOEW'S WARFIELD
". . . one of the best things Buster has ever done." This seems the verdict of the happy thousands after laughing heartily at "College." Romance, a thrill—and fun.
George Givot—Mitchell and Durant—they took five encores Sunday night—Nell Kelly and Walt Roesner make Fanchon and Marco's "Pep" one of the best acts of the year.
CHANG AT THE CALIFORNIA
. . . today, tomorrow and Thursday — then "Chang" will be gone forever. Don't miss it—see it now—with Gino Severi's excellent musical setting. There is an Edward Everett Horton comedy, too.
On Friday, "The Big Parade," and at our regular prices.

FIGURE 23

Specimen West Coast Institutional Advertising

though it may be a very worthy sheet, might be hardly suitable for the readers of the *Journal of Commerce.*

Forced publicity is not desirable for high grade theaters. By this is meant a type of exaggerated and hackneyed stories which are only resented by editors and public alike. Publicity that is telling should be based on new and interesting stories, and such efforts require the best available imaginative writers. It is entirely legitimate to capitalize on publicity and every effort should be made to secure it, to the fullest extent. For those who are interested, the subject is a broad one, and many valuable books have been written on it.

Management should constantly strive to make the theater a social center of the community. It should be a natural meeting place. Therefore the operator should take an active part in all worthwhile civic events. The theater should help to spread the holiday spirit on patriotic holidays, and should permit the use of its screen for such purposes as will benefit the community. By furnishing high grade, clean motion pictures and attractions, as well as fine music, the house makes a splendid contribution to the community, in addition to attracting the good will of the best element. Its civic obligations must be recognized, because it is a community enterprise. No other business is so sensitive to public opinion. The publicity must therefore do everything possible to cultivate the community spirit, so that people will think of the theater as *their* theater. Publicity is an instrument that must be sharpened continuously and wielded incessantly. Used persistently, it will bring surprising results.

Newspapers are the most powerful means of reaching the public. The press has been important to the motion picture theater, and the motion picture theater has been of importance to the press. It is a case of genuine mutuality. Advertising in newspapers may take one of two forms. It may be designed to "sell" the show and the theater, or it may be the directory type of advertising, consisting of informative copy in small space. During week days, except Saturdays, many large theaters depend upon the directory form of advertising. On Saturdays and Sundays, the flash, or selling copy is used.

Large space is necessary in order to display copy that sells. There is no established rule as to how great such space should be. In large cities, the cost of big space is prohibitive, and therefore the size of display ads is governed by the newspaper's rates.

There is no definite ratio of the sum expended generally for newspaper advertising. It varies according to the type of theater and its location. A first run theater in the downtown section of a city expects to attract patronage from every section, and consequently its campaign is planned to reach all sections. In New York, for example, a first run theater on Broadway will spend approximately from fifteen hundred to five thousand dollars a week on advertising. The theater which is located in a residential section and expects to reach only persons living there, will limit its expenditure accordingly, and localize its advertising campaign. Management must study its possibilities in providing a budget figure for this purpose, since budgeting necessitates careful analysis as to requirements, and also compels a consistency in the advertising program.

Advertising copy is generally prepared by the publicity man or the manager. In large theaters, special copy men are employed for this purpose. There is no magic formula for success in this field. Good, constructive ideas and resourcefulness are the basis of good advertising. It should inject the personality of the institution into its form and copy. Advertising unity has become an art and calls for imagination and ability of the highest order. Truth is the prime essential. The writing of copy is being developed to the highest standards through the efforts of many who recognize it as worthy of the best and most serious effort. Good advertising is based on simple and effective expression in few words, on carefully planned copy, and on typography and design that are attention-attracting, and yet artistic. Illustrations may be used to advantage. A Chinese adage says that one picture is worth 10,000 words. An exaggeration, no doubt; but it emphasizes the point.

Advertisers should govern their newspaper expenditures upon the circulation of the newspapers to be used, as shown

in the Audit Bureau of Circulation's report (A. B. C.). This report gives the number of paid subscribers of every newspaper in America.

Policy or institutional advertising, in which the theater itself is sold to the public, has proven a good business investment as well as a good will builder. Results may be obtained either in the use of large space occasionally, or in small space which is used insistently. A carefully planned campaign will bring good results. All ads should have a recognizable signature cut. Black and white illustrations, which specialize in short, breezy copy on the theater's advantages, make the most telling copy. The idea in writing the copy is to get a popular appeal. You can speak of the beauty and comfort of the theater—the service—the music—and the management's policies. The copy should take its keynote from the theater itself, and be reflective of its operation.

Striking illustrations help to tell your story and are attention attractors. It may be unnecessary to point out that a natural style, of simple wording, generally gets the best results. On holidays this kind of space gives an opportunity to tie-up with the holiday spirit through a few facts pertaining to the occasion. This method of advertising suggests timeliness as well as civic interest.

Bill-posting. The modern poster, or outdoor display, was first used in connection with theater publicity, and is to-day considered an important branch of theater advertising. It was in 1866 that Jules Chéret, a French artist, produced the first poster design, depicting Sarah Bernhardt in "La Biche au Bois." Chéret's posters thrilled Paris with their amazing colors—reds that were blazing, glowing yellows, blues that resembled Italian skies, greens, all harmonized into an attractive colored advertisement, which created most favorable attention. Thus Chéret introduced a new field, adapting art to advertising. Since then pictorial display has established for itself an important place amongst advertising mediums. It is in the United States that poster advertising has enjoyed its greatest development.

Practically every distributor of motion pictures furnishes

posters for his feature pictures, consisting of heralds or circulars, window cards, one-sheets, three-sheets, six-sheets, and twenty-four-sheets, and other sales aids. A one-sheet is a lithograph 21 x 48 inches, and is generally printed in four or five colors. Three-, six- and twenty-four-sheets are multiples of a one-sheet, and are the standard sizes used in bill-posting. These posters are designed to sell the feature productions and principally illustrate in lithographic colors important scenes of the film. Many theaters use such posters in addition to newspaper advertising. The sizes and quantities used depend upon the population of the town or the city to be covered. The smaller sizes, such as window cards, heralds, and one-sheets, are distributed through a bill-poster, who is engaged at a weekly salary. The larger sheets are posted through the local bill-poster, who controls the billboard space. The value of bill-posting may best be illustrated through the fact that most large circus organizations depend upon it principally to sell their attractions. This accounts for the expression, "He circused the picture"—meaning, he advertised the attraction as if it had been a circus. Bill-posting is particularly effective when a motion picture feature lends itself to striking picturization, as in "action" subjects.

Exploitation is closely related to every branch of the line, and may be best termed "stunt" advertising. While attention-attracting, exploitation sometimes lends itself to criticism, when ideas of questionable taste are put into effect. On the other hand, exploitation has been the result of many worthwhile intensive campaigns. A motion picture may be based on an Oriental theme, and the exploiter conceives the idea of transforming the front and lobby of the theater to represent an Oriental bazaar, with quaint, Eastern music. The attendants and ushers are costumed accordingly, and the general atmosphere attracts much attention. Another example: A feature motion picture has for its principal motif an old-fashioned locomotive. In this instance the exploiter has built in front of his ticket window a compoboard or Upton-board semblance of a locomotive front (Figure 24). The tickets are sold through an opening in the boiler front.

Of course such devices are not resorted to in theaters of the highest class. Such exploitation properly comes under the category of the "Ballyhoo" front. As an extreme of this idea, an enterprising exploiter caused a foreign-looking gentleman to register at an important hotel, accompanied by a large box which was brought up to his rooms with great difficulty. Afterwards, a lion emerged from the box into the hallways, causing considerable confusion, and resulting in much difficulty for the exploiter, because the authorities took a hand. The object of the exploiter was to secure large newspaper space in advertising an animal motion picture. It is well to note, however, that exploitation standards have reached a much higher level at the present time, and that most managements do not encourage stunts that are likely to be distasteful.

Another unique idea of exploitation was employed in presenting a picture called "The Fire Brigade." In this instance the members of the orchestra were equipped with firemen's helmets, and a quartette clothed in regulation firemen's uniforms was used as a presentation. Such a presentation would not do for the de luxe type of operation, but is likely to make an impression with a lesser grade of audience. To give another instance: A splendid example of fine exploitation was introduced in the original showing of "The Covered Wagon" in New York. About two weeks prior to the opening of this fine production, the exploiter caused to be published a series of newspaper ads, printed daily in the form of telegrams from him, in which his progress to New York with the print of "The Covered Wagon" was told, over the very trail on which the original covered wagon passed. (See Figure 25).

Unusual electric signs also come under the department of exploitation. It is not exceptional to build a special electric sign for an attraction. For "The Covered Wagon" engagement in New York, there was erected a sign over sixty feet in height and one hundred feet in width, representing a covered wagon fording a river. A battery of stereopticon machines projected a very realistic moving water on the lower portion of the sign. Even blasé Broadway gaped at this sign. In addition, a group of Indians camped in the grounds of Central

Park, and earned unusual newspaper stories. All of these ideas come from the exploiter. He is the "soldier of fortune" of publicity.

Another form of exploitation is the use of the window display space of the retail stores. Many stores are willing to arrange a tie-up with theaters advertising an attraction for their mutual benefit. The right kind of a theater display attracts the attention of the people to the show window, and in that way both the retailer and the show benefit. The theater managers must strive to make such displays as they offer as effective as possible.

Miscellaneous. Under this heading may be grouped other forms of advertising which are used for business promotion. Direct mail advertising is of great value when a mailing list can reach a substantial part of the population. In large cities proper circulation by this method would be prohibitive because of the expense, but direct mail advertising is of value in neighborhood and small town theaters. At any rate, it cannot be overestimated. Well-written, interesting letters on coming attractions are really business producers. Announcement cards of programs are of value. There are innumerable lists for circularizing—the blue book, the social register, the directories. Street-car advertising and other forms too numerous to mention all have their places in advertising, depending upon local conditions. Where programs are used, the front cover offers a good opportunity to advertise coming features. Photographs of featured players are always of interest to the patron and serve to advertise the next attraction, besides making the program cover attractive when the art work is carefully executed.

There is one form of advertising, which is within the reach of every theater and which should be used consistently—screen advertising! The force of screen advertising should not be discounted. Here you reach directly the patrons you depend upon for support. Therefore, screen advertising is entitled to your very best effort. It is the most valuable medium at your disposal. Indeed, it is more potent and enduring than anything that could be obtained from another medium. It reaches the

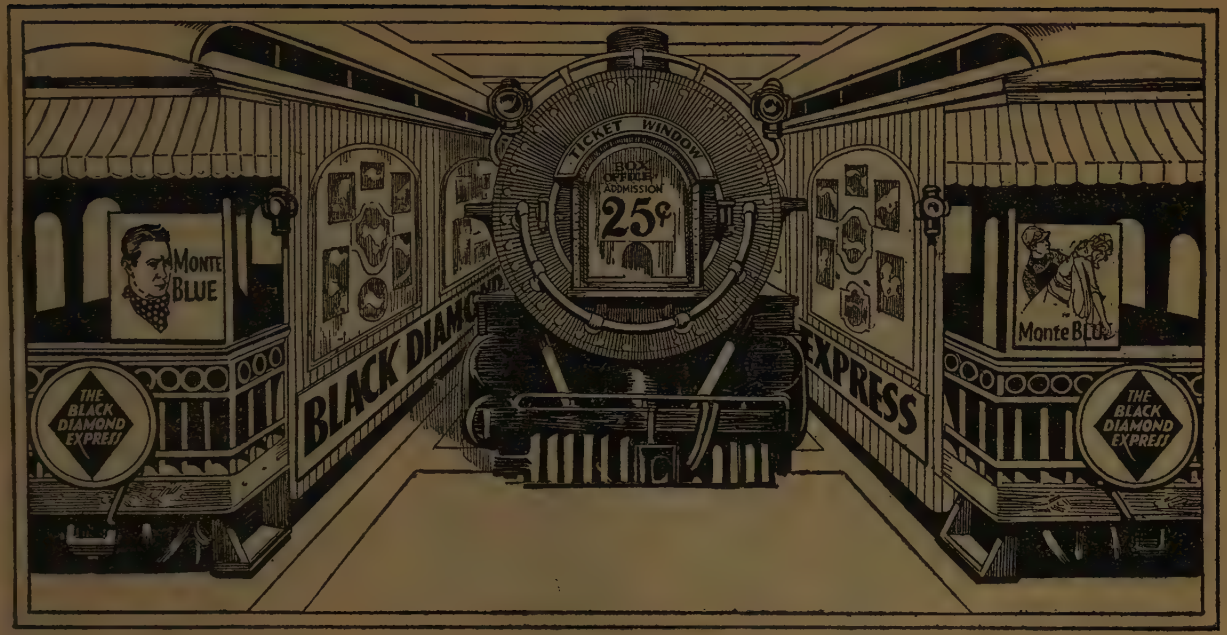


FIGURE 24
Exploitation Lobby

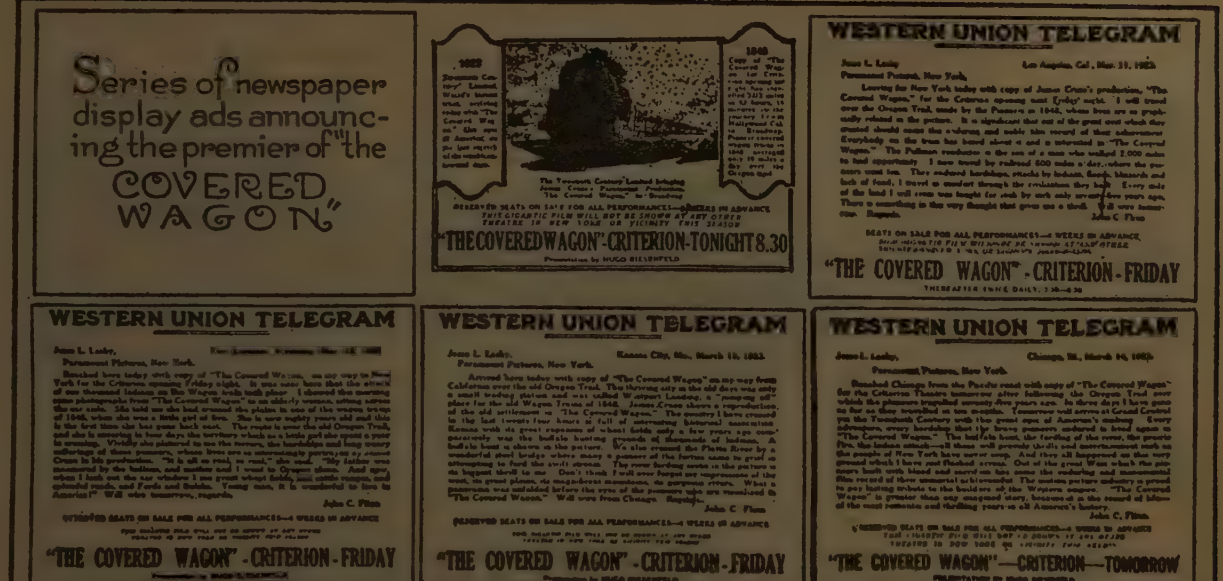


FIGURE 25

Newspaper Ads on "The Covered Wagon"

patrons of a theater in their seats, and while any other kind of advertising in a theater is objectionable, no patron objects to reading announcements in regard to coming attractions. Naturally, these should be prepared with the same care as a newspaper ad. Only the smallest theaters use slides. A service is available which supplies trailers on every feature released by the distributing companies, for a nominal fee.

To supplement all kinds of advertising there is nothing more effective than a good will campaign—which includes the writing of personal letters to hotel guests. The thrill of receiving a letter of welcome when one is away from home warms the heart of any stranger. When many letters have to be sent, they can be prepared in quantity and made to look freshly typewritten. A letter of congratulation to those celebrating an anniversary or a birthday helps to make friends. There are many ways in which lists may be compiled for this purpose. Such letters will attract favorable attention if given a personal touch and if carefully prepared. They will develop interest and create confidence.

In the opinion of the writer, the result of advertising and publicity, in the order of relative importance, comes from

1. The pleased patron
2. General repute (Good Will)
3. Personal correspondence and contact
4. Advertising

THE ADVERTISING BUDGET

Advertising should not be undertaken without a budget. The exact amount can be ascertained only through careful study of the actual conditions. After the budget figure is established, every effort should be made to secure the best possible advertising value for every cent of the appropriation. In the operation of a large number of theaters, the writer believes that advertising appropriations may be determined to some extent in accordance with the gross business that a theater will reach. The following table is the average expenditure for all forms of advertising.

Gross Business	*Ratio for Advertising*
Up to $ 5,000.00	10%
6,000.00	8½%
7,000.00	7½%
8,000.00	6½%
9,000.00	6%
10,000.00	5½%
11,000.00	5%
12,000.00	5%
13,000.00	5%
14,000.00	4½%

CONCLUSION

In the preceding chapters the writer has attempted to show that a theater is a place of entertainment operated for profit, which end is accomplished by operation under the control of the management. Since the pleased patron is the best medium of publicity, it stands to reason that the theater which advertises itself is the best advertised. In addition to suitable location, structure, equipment and financing, theaters must have well-coördinated, properly controlled personnel. All of the above has been brought down to a science. Because of this, it is important for the leader to realize that there is an art in theater operation. Those who are interested in the finer operation of theaters will realize that efficiency in management is intended to complement rather than to be considered as a substitute for the fine art of hospitality. What better publicity than good will?

There is accorded to every theater manager the opportunity to add to the comfort and happiness of those who are entertained in his house. He is given the chance to encourage in the general public good taste and appreciation for the better things in entertainment. It is the purpose of sound, progressive management to clothe the commercial aspect of the theater with a perfection of service, and to embellish it with pleasant details and refinement. Management should use scientific organization and knowledge of methods which will operate the business at a profit. This should be done without prejudicing,

but to enrich, the fundamental idea of "service," and it is essential for the theater manager to promote in every possible way the art of his profession.

Management should encourage ability that does the little things better than they have been done before; should exemplify good taste and emulate the finest hospitality of the best home; should create new comforts and new refinements—in a word, preserve and enhance the best traditions and practices of all that is fine in the theater.

It is strictly good business to operate theaters efficiently, but management must not overlook the necessity of genuine hospitality and true graciousness. These are the drawing cards, after all.

CHAPTER XXVI

The Show Window of the Theater

THE appearance of the façade, as well as of the lobby of a motion picture theater, is of outstanding importance, and I am therefore devoting a chapter to its proper discussion. It is where the prospective patron receives first impressions, and may properly be termed the "Show Window" of the theater. The design of the façade, the arrangement, the lighting, the posters, the decorations, are all important factors which determine in a great measure the spirit of the theater. The entrance, or face of the building, should be of distinctive architecture, so that it may stand apart from surrounding structures; and the architect must endeavor to create the design so that it immediately suggests "Theater." A splendid example of what is meant is expressed by the façade of the recently completed Ziegfeld Theatre in New York which, while not a motion picture theater, serves as an illustration (Figure 26). Here the architect has suggested the foyer of a theater through the rounded façade, framed in by a design suggested by a proscenium arch. Other examples are expressed by the Paramount theaters in New York, Grauman's Chinese Theatre in Hollywood and the Uptown Theatre in Chicago. (Figure 27.)

Most theater entrances are sheltered by a hanging marquise (canopy) supported from the face of the building by either chains or rods. This serves as a valuable advertising aid, and also as a protection for the patron against the sun and inclement weather. The sides and front of the marquise provide a splendid support for signs, where the name of the theater is placed, together with changeable attraction signs, which are set in with each alteration of program. These signs have letters of white glass, are illuminated from the back,

or else employ exposed bulb letters, the precise form being a matter of choice. The borders of the signs are usually equipped with running, flashing, or twinkling lines, the movement of which attracts the attention of the passer-by. The simplest border arrangement is accomplished through the use of a single row of lamps. When the number of rows is increased, a more impressive effect may be obtained. Large upright signs anchored alongside the building, above the marquise, announce the name of the theater, framed in an action or chaser border. Since the object of such signs is to attract as much attention as possible, the larger the letters, the better. Simplicity in design of all electric signs is generally more effective than complexity.

The ceiling of the marquise should be studded with electric lights, laid out in rows or squares. Every effort should be made to secure a brilliant aspect, since light serves to attract, and the public likes brilliant street illumination.

The wattage of lamps to be used in electric signs depends on the section where the theater is located. The following wattages are suggested for average conditions:

Very bright districts in large cities	25 watt
Medium bright districts	15 watt
Residential districts	10 watt

Colored lighting may be obtained through the use of sprayed lamps, or color caps, which fit snugly over the lamps.

Where sufficient space is available on the marquise changeable sign, every effort should be made to sell the attraction through fetching headlines and messages that are eye-arresting and descriptive of the program that is offered. The lighting on the marquise may also be used with telling effect for appropriate holiday decoration. The use of red and green bulbs for Christmas, and suitable colors for other holidays, will help to give a theater a timely and appropriate touch.

Indirect lighting, as well as flood lighting, may be used to good advantage in illuminating individual architectural features, or the building itself. This type of illumination is still

in its infancy, but is a marked improvement over the old-fashioned rows of exposed bulb stud lights, which were so prevalent in the earlier types of motion picture theater buildings.

Of great importance is the entrance itself. Here the architect and the management must combine business requirements with effective design. Provision must be made for suitable frames for announcement posters, for sufficient passageway as required by the building code, for the requirements of the insurance underwriters, and for an adequate box office. Although very few features of the old type of motion picture theater are now a part of the modern house, the practice of placing the box office on the building line in the center of the entrance, facing the sidewalk, still prevails. This is convenient to the prospective patron, and the box office so located acts in a measure as a silent salesman. It has a tendency to invite the hesitant patron, enhanced in no small measure through the inviting personality of the cashier. Here the necessity of having pleasant and cheerful personalities in the box office is clearly brought out. It is perhaps unnecessary to point out that the box office must be attractive, clean, and well lighted; and the statement is repeated here only for the sake of emphasis.

The interior of the box office should be immaculate. Only such objects are admitted as are necessary in selling tickets. A vase, either on the cashier's shelf or hung in view of the purchaser is a pleasant and refining touch. Machines which sell tickets automatically are preferable to sale by hand, and coin change machines are of value where big business is the rule. The box office should be roomy, with two openings, so two cashiers may sell tickets at one time. This is not only a convenience for patrons, but also a means of additional revenue. The more quickly patrons are admitted, the greater the turn-over. In very large theaters, facilities should be provided for additional box offices in the vestibule lobby. There should be a definite rule that no one shall be admitted within the box office besides the cashiers, except the official charged with checking the cash and the tickets. The scale of admission prices should always be hung in full view of the patron, at

the window. The hours the theater is open should also be placed in a conspicuous place.

The frames in which the announcements are displayed, may be of material value as business getters when they are properly utilized. Here we really have the show windows of the theater, and if displays are attractive and original, they correspond with the appeal of show windows in a fine department store. Just as the retail stores employ experts to create unusual and attention-attracting displays, expert attention should be given in preparing the material and the copy that announce the program. The same care must be taken in laying out the design of announcement posters as in planning the most extensive newspaper campaign. (Figure 28.)

Frames should be provided on either side of the entrance and should be designed by the architect so that they may be in harmony with the rest of the building. Where conditions permit, additional frames should be placed on the set back into the vestibule on either side. Such frames are generally 28″ by 42″ on the inside, and when possible, should be at least six inches in depth, with installation within the frame of a three-color indirect lighting system, wired so that any of the three colors may be used separately. The frame should be covered by a plate glass door so that change of announcements may be made readily. The advantage of a three-color lighting system is that there may thus be secured a flexible arrangement, which will make possible unusual and attractive illumination. In addition, at times the color used may be in keeping with the atmosphere of the attraction. The advertising of a romantic drama may suggest a moonlight effect which may be procured through the proper blending of such a lighting scheme. This same idea may be developed even to a more effective result by the use of dimmers operated by motors, through which a continuous and gradual change of color illumination may be secured.

Where theaters have vestibule arrangements that make possible the installation of more and larger frames than those described herein, every advantage should be taken of such an opportunity. Each additional frame offers an additional op-

portunity for the exploitation of the program, provided the material and the copy have sales value. The frames must, however, blend harmoniously with the decorations, and must not appear crowded. Where it is possible, one frame should be devoted to a program timetable, consisting of the full program, noting all the units, together with the scheduled time of showing. There should also be provided at least two frames within the lobby or foyer for announcements relative to coming attractions, but such frames should be marked clearly, "Coming attractions," or "Next week," so that they may not be confused with the display of the current attraction, which at all times must of course dominate the advertising display.

The higher type of theater maintains either its own sign department, where announcements are designed and prepared for frames, or else contracts with local sign painters for such service. These announcements generally are painted posters, with scenes of the feature attraction, or perhaps a likeness of the featured players, together with the copy pertaining to the attraction lettered in. The writer has found that such posters are effective and are in harmony with the atmosphere of a fine theater when the art work is of the highest caliber. Such posters may prove even of greater value when spaces are provided for actual photographs which may be inserted behind the poster, within openings cut out to frame the picture.

Photographs, or stills, are furnished on every feature attraction, through the film exchanges where pictures are rented. Such photographs are generally obtainable in four different types and sizes.

In addition, there are photographs that go by the name of "Squeeges" (glossy prints) and are used principally for newspaper work.

All of these may be used to splendid advantage in the preparation of lobby advertising. Some of them are tinted by a special color process, or come in attractive photographic tones.

Where good art work is not obtainable, or where the expense may prove prohibitive, acceptable results may be obtained by providing mats covered with brocade, silk, velour,

FIGURE 26
Ziegfeld Theater

FIGURE 27
Paramount, Grauman's Chinese and Uptown Theater

FIGURE 28
Specimen Posters

FIGURE 29
Profile Poster

FIGURE 30
Decorative Lobby, "THE TEN COMMANDMENTS"

FIGURE 31
Roxy Theater Lobby

FIGURE 32
Lobby, Uptown Theater, Chicago

FIGURE 33-A
Seat Indicator

or other handsome materials, which fit into the frames, and have openings for photographs of the various sizes described above. Three or four sets of such mats, each of different color or material, would make possible a change each week, and keep frames looking fresh and attractive.

Materials and colors may be selected which suggest the spirit of the principal feature of the program. During the Christmas season, the mats may be covered with red velour, with perhaps a touch of holly in a corner, contributing a holiday touch to the display. In the same way, green velour, with a few artificial lilies would be a seasonable Easter suggestion. Patriotic holidays may be signified with red, white, and blue backgrounds of velour. Other holidays may be suggested along similar lines. Motion picture titles or motifs may sometimes be suggested through color. When the motion picture "Grass" was shown, the use of green was a telling background. A story based on the Napoleonic period may be suggested through the use of purple. The age of Louis XIV brings to mind perhaps a brocade of that period's design.

Ingenious and attractive effects have been attained by lobby display artists through the use of cutouts, representing scenery, enriched in effect by colored lighting. A stage scene is virtually reproduced in miniature and is fitted into the frame. This may represent a mountain range, as the advertising motif for a western picture; or a castle for a romantic drama. The scene is cut out in profile and set pieces are placed further back, giving the impression of distance which, together with the lighting, serves as an unusual and attractive backing for a telling ad. Showmanship of this kind helps to make frame displays more significant and interesting. (Figure 29.)

In "long run" theaters, where motion pictures of such unusual merit are shown that they play in a single legitimate theater for an extended run, special effort and study should be given to the layout of an elaborate and extensive frame display, which is of value in the proper exploitation of the attractions. Such theaters generally have a large lobby and ample

space to allow for an extensive frame arrangement, which varies in accordance with the value of the attraction that is to be exploited, or with the space which is available. In extensive campaigns, sometimes the frames themselves are specially designed for the occasion. In the instance of the motion picture, "The Ten Commandments," the frames were decorated with Egyptian symbols and the posters were of an elaborate character. Mural posters were installed in the lobby itself, while the lobby was redecorated and provided with special lighting, in order to suggest the atmosphere of the picture (Figure 30). This is but one example of the possibilities of means by which lobby exploitation may be employed.

Lobby displays are an important advertising factor in the exploitation of sensational and action pictures which are shown in the cheaper grade of theaters. In these instances lobby displays are designed to emphasize the big appeal of a particular type of story. There is no end to the exploitation methods which may be used in connection with such action pictures. They are unique to the extent that such lobby displays are seldom used for more than a week. Therefore the cost must necessarily be limited.

The lobby, as a mere thoroughfare as used in the theater of yesterday, is now passé! In the modern motion picture theater the lobby has been replaced by two or three handsome rooms or halls. These foyers have taken on a new significance, and much attention is now being lavished on them by architect and owner, to make them both attractive and imposing. In the Paramount Theatre, New York, there are actually three lobbies. The first room is a vestibule lobby four stories in height and is known as the Rotunda, the second is a spacious room, a foyer which is known as the Hall of the Nations because of its decorative features; and then there is the Grand Hall, a room of stately proportions, almost six stories in height, with a marble colonnade over one hundred and twenty-five feet in length. The Roxy Theatre in New York has two lobbies, and the oval one is in many respects the most attractive feature of that splendid theater. (Figure 31.) That the contemporary tendency is in this direction in

the building not only of motion picture theaters, but also of other fine theaters is borne out in the E. F. Albee Theatre, Brooklyn, N. Y., where the Grand Lobby is an imposing Salon, in which is housed a magnificent collection of fine art objects and paintings. The Balaban & Katz theaters in Chicago all offer further splendid examples of the importance of fine lobbies. (Figure 32.)

No advertising matter should be permitted within the lobbies, except in the vestibule lobby; and even here advertising should not be permitted to dominate, but should be limited to such frames as may fit harmoniously into the design. It is an advantage to install a small illuminated changeable sign in this room so that it faces patrons as they leave for the street. This sign is to be used to announce the next oncoming attractions.

Amplifying has been perfected to such an extent that some theaters have found it profitable to install amplifying apparatus, which reproduces the music of the orchestra or organ playing in the theater, into the lobby, so as to entertain those who may be waiting in the lobby.

A practical innovation which is of value in controlling the crowds in the lobby, and which also helps to get the patrons seated, is the Usher Signal System. (Figures 33A and B.) This system consists of a sending station located in each aisle of the theater. It is operated by the usher there, and flashes the number of vacant seats by indicating lamps equipped with numerals at receiving stations, which are located at central points on each floor level, under the surveillance of a floor captain. The receiving stations are in turn connected with a central station located in the lobby, where such information is relayed to the chief usher, who flashes the total of all aisles and sections to the doorman. The last then directs the people to the different sections of the theater where vacant seats are available. A telephone system is part of this equipment, and maintains additional contact among the various stations.

The lighting equipment of the lobby should naturally be in keeping with the general spirit and atmosphere of the decora-

tions. Proper lighting is a problem which must be worked out by architect and engineer, guided by business requirements. Since the entrance of the theater is brilliantly lighted, the lobby must be fairly well illuminated. Otherwise it will appear dull by contrast. A good rule to follow in theater illum-

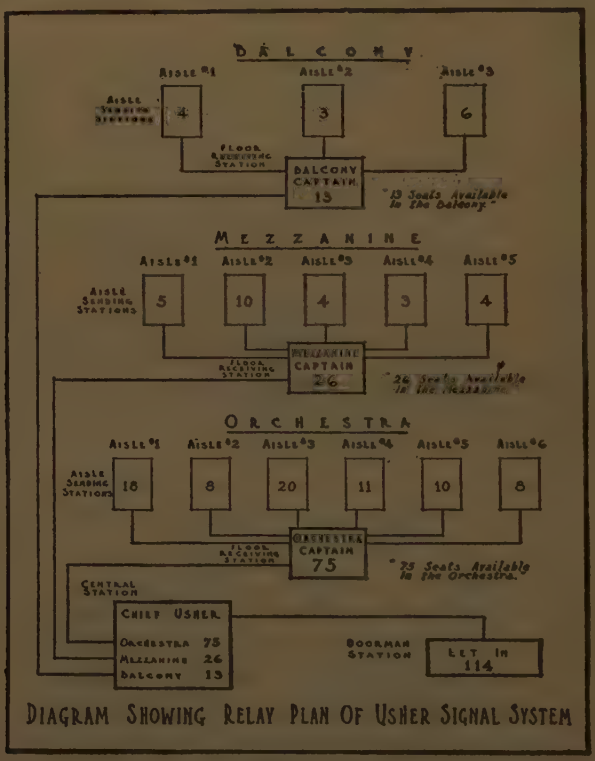


FIGURE 33-B

ination is a gradual reduction of lighting from the entrance through to the auditorium.

No one who has had the good fortune to visit the entrance halls of the de luxe theaters in the great cities need be lectured as to the effect. The patrons themselves are quick to express their admiration—nay, even their awe—at the realization of beauty and splendor in materials and combinations that stir every esthetic response. There is something magical in the

lavish grandeur of great rooms that are like the majestic gestures of open-handed generosity on the part of a new industry, jubilantly powerful and opulent. Men and women, out for pleasure, succumb with glad exclamations to the enchantment of wealth and art. They are caught up and drawn along to joy in the spell of the wizard's wand. The forgetfulness they seek is no longer a negative solace, but becomes a living gladness, which later flowers in the memory when life's tedium again cries for relief.

Not every lobby, perhaps, can be so gorgeous; but it should at least be distinctive and alluring, in the sense that it contains a certain something not elsewhere to be found by the patron.

CHAPTER XXVII

Color and Lighting

THE object of this chapter is to convey to the reader the importance of color and its application in the operation of theaters in relation to illumination, decorative effects, and advertising. Theater lighting itself has been developed to a wide degree, and has indeed kept pace with the progress of motion picture operation. Stage lighting, of course, is similar in type to that used in the so-called legitimate theater, but auditorium lighting has progressed greatly and received its strongest impetus in the development of the cinema house. This influence, however, must be traced also to the legitimate field.

The first color lighting in an auditorium with which the writer came in contact was introduced at the old Belasco Theatre, now the Republic, in New York, back in 1906. Mr. David Belasco employed auditorium lighting of amber, which was dimmed gradually into darkness just before the curtain was raised. This ingenious scheme made a marked impression. To make a long story short, the motion picture theater adopted that lighting plan, and gradually three, and then four, colors were added to its auditorium equipment.

The effective use of light in the theater is of great value when its possibilities are carefully studied. It may be employed to make a theater more attractive, as well as more beautiful. The fixtures should therefore be designed to be in perfect harmony with the architecture. Good theater architects, as a matter of fact, realize that proper lighting is of utmost importance, not only to insure comfort for patrons, but to add to the attractiveness of the structure.

Foyers and lobbies should as a rule be lighted brilliantly.

The electrical engineer should, however, lay out a lighting plan that will show a graduation in illumination from the first lobby to the dimly clarified auditorium. In considering the proper illumination of theater auditoriums, the decorative effect must be considered in laying out the plant. It is always important that all bare and excessively bright light sources be entirely concealed from the audience. Softly diffused and restful illumination is the more desirable form.

Color in lighting is of great importance, both on the stage and in the front of the house. The proper use of tint helps to put patrons into moods sympathetic with the action on the stage or screen. Light may be used by the master electrician as music by the composer, and he can render color harmonies as if they were woven into a musical symphony. That there is a psychological effect produced by certain colors has been established by illumination engineers. The color and lighting of a room help to create its atmosphere. Now, no single color can produce the most satisfactory result, any more than one note can produce melody in music. It is the combination of shades and their variations which produce a harmonious effect.

Warm colors are red, rose, cream, yellow and buff. The cool colors are blue, gray, green, and their contributory mixtures. Slight tints of rose (flesh color) and yellow (canary) in lighting add something to the complexion, and therefore are desirable for ladies' rest rooms, lounge rooms, etc. Amber is used extensively in auditorium lighting. Contrast, an excellent variant in any art, may be achieved through the use of harmonious colors in theater lighting. Many artistic effects can be obtained by the incidental use of colored lights; a slight rose or orange tint in the ray is very pleasing and attractive.

In lighting the auditorium, indirect illumination makes possible some exceptional effects, and much of theater work in this field in the future will be brought about from sources entirely concealed, without resorting to the use of hanging ceiling fixtures. Many interiors lend themselves to this kind of treatment, which can be worked into the decorative scheme. All lamps and reflectors are entirely hidden from view, yet the room or auditorium can be flooded with clear, comfortable

illumination, together with novel, pleasant effects. The lamps are concealed in projecting cornices and coves, which are recessed to hide the bulbs from view.

When indirect lighting is used, there are two general methods which may be adapted: one from hanging bowls, which are used in small theaters; and the other from a cove or cornice, or from projecting wall urns or special boxes. It is important to provide a means of dim lighting for use while motion pictures are being shown, to enable patrons to find seats easily and to move about with a minimum of noise and confusion. It helps also to give a cheerful atmosphere. This is arranged by using two or more circuits, so that the auditorium may be flooded with light, or may be lighted with a dim soft glow, ample for every purpose, but not interfering with the clearness of the pictures on the screen. Hanging fixtures in keeping with the architectural period may be used in auditoriums, supplemental to indirect lighting, with splendid effect. The particular advantage of indirect lighting in the ceiling is the elimination of obstructions to projection or vision.

Color lighting effects are frequently employed in the auditorium, and the device is particularly good when it is introduced through indirect sources, which help to diffuse the colors. The tints are operated on a dimmer system, making possible many combinations and gradations.

A real development in exterior illumination is what is known as "Flood Lighting," which may be used to advantage in displaying exteriors of theater buildings, particularly when the architectural treatment lends itself to such a purpose. To flood the entire surface of the building uniformly, so that the detail of design will be brought out, the lighting usually must be done from a distance. The units used for this purpose must be placed on the roofs of buildings opposite. Another more or less general method is that of locating the projecting units upon the building itself. In either case the flood lighting of the building requires careful planning by a lighting engineer.

The lighting of the Paramount Building is entirely accomplished by X-ray reflectors, with 250 Watt Flood Lighting lamps, mounted on the set-backs at the various elevations. The

entire building from the eighteenth to the thirty-fifth story is bathed in a glow from concealed sources, and is visible for a great distance up and down Broadway.

The science of color lighting has been developed to a high degree in stage work. Through the use of red, green, and blue, any desired effect can be produced, providing these primary bases are pure.

The use of colors and effects points to unusual possibilities in the application of the science of the subject. Stage scenery will be revolutionized through lighting effects that may be developed. Scenes can be made to disappear by the use of color relating to the scenery painted. To illustrate: A blue square has been painted on a white drop. By throwing a blue light of the same hue and character as the blue square on the drop, the square will disappear and the drop becomes blue. This principle can be applied to scenes of every description. A mountain can be made to disappear by changing the color of the light to one that will render it invisible. A summer scene may be merged into a snowy winter scene. By painting the body and branches of the trees a gray, and covering these and the ground with a bluish-green foliage, they appear in their summer dress, under ordinary light. By changing the color to a blue-green, "cold" in relation to the blue-green of the scene, the summer foliage disappears from the trees and ground, and the barren trees and snow-covered ground appear. One readily sees what beautiful and unusual effects can be obtained. Careful study and experimentation are needed, naturally, to make sure of the result.

The problem of stage lighting is simple because of the splendid control that is made possible by the modern theater switchboard, with its remote control switches and dimmers.

A great many people sitting in a theater often remark on the beautiful lighting effects they witness but never know, or even think, of the time spent and the magnitude of the apparatus used in obtaining this important part of the show, for surely it is an important part that lighting plays to-day in the theater.

The diagram shown in Figure 6 shows how the stage board

operates and controls all the lighting changes you see while at a performance.

Due to the size of the theater stage boards, they are now being made more and more so that the electrician never sees the switch that actually turns on the lights but stands in front of a pilot board with hundreds of little switches and signal lights which tell him what is going on.

When the electrician wants to prepare the lighting effects he turns on one of the small selector switches mounted at the top of the pilot units. This he can do for 10 different scenes on any one particular fixture and by combinations of these different switches vary the lighting in hundreds of different ways.

After the lighting is all arranged the electrician stands at the center of the board and on a signal, by operating one of the "All Master" switches, turns on the lighting for the scenes which you are watching. It is possible by the operation of these 10 switches to control the lighting of the entire performance. The dimming and brightening of the lamps, which for the most part are placed so that you only see the reflected light, are controlled by the handles which protrude through the front of the pilot units. These are arranged in three rows of corresponding color—the white or amber, red and blue. It is the combining of these colors that requires artistic sense, skill and long experience by the men who plan these spectacles in connection with equipment which is so built to make possible the pleasing results that these men obtain.

To go back, the electrician after operating the All Master switch, turns a wheel which is mounted immediately under these switches and through a system of levers it is possible to make some of the lights bright and some dim or again combine them, and to do this at any speed desired.

By the operation of the All Master switch the electricity flows through the pilot board to all the selector switches; if these are turned on then the current goes down to the remote control switch which is located in the basement. This switch then automatically closes, turning on the light which is graduated by the dimmers so that the desired results are obtained.

It is possible for this board to be operated from a distance point such as orchestra leader, the head usher at the back of the auditorium or even the box office if wanted, by placing the extended control switch at that point.

An up-to-date stage is equipped with footlights and three or four sets of border lights. Each set is generally wired for four colors—white, red, green, and blue. Many stages are equipped with a "light" bridge and platforms from which electricians focus and control spot lamps, flood lamps, etc. Side lighting is thrown from towers and platforms and includes flood lamps, spot lamps and olivettes.

Color may be used to good advantage in conjunction with music during the playing of overtures, solos, and special stage numbers. Experts and psychologists have given much study to colors as relating to music. Few authorities are able to substantiate definitely the true relation of color and music on the senses, but through actual tests, color has been made to blend with music, with soothing and satisfactory results. In referring to color music, the writer does not intend to convey to the reader that color has any analogy to music, but merely that it is a means of producing an effect pleasing to the eye. Melody can be rendered more effectively when accompanied by the playing of lights of different hues. These tints are usually thrown from spot and flood lamps from openings in the sounding board, or from spot lamps from the front of the balcony. These give forth three or four different shades and are set to cover the orchestra pit. They are controlled at the stage switchboard on dimmers. Some very pleasing results can be obtained from the casting of blending colors over the musicians.

The colors used must not be distracting, but must be soothing to the eye, and should attempt to picture the mood of the music. Beethoven's "Sonata" suggests blue lighting with a shimmer of moonlight from the side. "Tales of Hoffman" may be made effective by a flood of blue lighting, with side lighting of rosy orange. "The Dance of the Hours" gives an opportunity for a study which may begin with a daybreak effect brought about by a steel blue gradually dimming into

amber, catching on the hue of sunset through orange-crimson lighting, and finally into a blue-green night. While these colors are thrown on, the side lighting consists of each succeeding color, giving a contrast and yet a harmonious arrangement. To illustrate: For daybreak, the steel blue front lighting is dimmed up. Then slowly the succeeding color (amber) is uncovered from the side. Then the amber is thrown in from the front. When the ambers are full up, the succeeding color (orange-crimson) is brought in from the side; and the procedure is continued in this way until all the colors mentioned have been played.

Not all music lends itself as described above; but with study and experimentation, good results may be obtained with most compositions. Color has emotional value which can fit melodic moods. Brightness in music may be expressed as readily as plaintive motifs. Of course, there is no authoritative code as to which colors express which moods; the selection can only be that of individual interpretation. In providing "atmosphere" for a particular motif, blue-green for falling water, and red for fire offer possible suggestions. Bright light can be used to stimulate applause and frequently is thrown on at the climax of the overture. Likewise, brilliancy is often used to help put over comedy scenes. Comedy cannot register when an auditorium is in a quiet mood suggested by soft vagueness. It needs sharp lines. In the search for harmony of melody and lighting, flat color can also be used to provide atmosphere. The use of reflective curtains back of the orchestra, draped in loose folds, is of some advantage.

It is of interest to note the legibility of color used in advertisements. The proper contrasts can be of material aid in attracting attention. It is an established fact that the most legible combination is black on a yellow background. The next best combination is green on white, and so on as noted below:

Red on white
Blue on white
White on blue
Black on white

Yellow on black
White on red
White on green
White on black
Red on yellow
Green on red
Red on green

These combinations are noted in the order of their importance after scientific tests. The colors have been used in actual practice and have been matched and tested in the laboratory.

Colored lighting may also be used effectively for advertising displays. Lamps operating on flashers can help to make frames and signs attractive and unusual. Through such an arrangement, moonlight, daylight, and sunset effects may be produced with effectiveness. Colored bulbs chasing each other in waves around the border of a sign represent a very simple application of colored light in adding movement to the legend displayed. Electric signs with stereopticon stage effects likewise attract unusual attention. The writer applied this principle in the design for an electric sign for "The Covered Wagon." (Page 239.) A huge covered wagon apparently fording a river was painted on a steel background, with the words "The Covered Wagon" on the upper part of the prairie schooner studded with electric lights. At night, six synchronized stereopticon water effects were thrown on the water with most amazing realism.

The possibility of the use of color and light applying to advertising displays and stage effects has barely been scratched. Electrically excited gases, such as carbon dioxide, neon, helium and mercury vapor contained in glass tubes, offer possibilities which have not yet been applied to the fullest advantage for elaborate effects.

In printing, or in mixing of pigments, yellow, red, and blue are the three colors that will produce the greatest range of color when properly mixed. In poster printing, five colors are the basis from which every shade and tint may be derived. These are yellow, red, purple, blue and green. Perhaps a brief out-

line of other colored media, and the means of manipulating them, will be of some value:

Colored glasses, secured from supply houses, afford a number of fairly pure tints, usually red, yellow, green and purple. Such glasses generally are used for signals.

Colored gelatines. Almost any color or tint can be obtained from theatrical supply houses. These may be used for spot lamps and flood lights, and are mounted between sheets of glass supported in frames which will fit the lamp openings.

Aniline dyes. Such dyes are usually pure and fairly reproduceable. Sets of dyes in various colors may be obtained for lantern slides. The same stains are also used in the painting of scenery which is meant to be folded and used extensively in traveling.

Colored lacquers are used for tinting electric lamps.

Artists' pigments. Such pigments are classed as pastel, water colors, and oil paints. All of these may be used in color work of different descriptions.

Colored papers of tissue are of value in experimental color studies.

Phosphorescent materials. Luminous calcium sulphide, sometimes known as Bolmain's paint, is cheap, and emits phosphorescent light of fairly long duration, when a strong light is thrown on it before its use. This substance has been employed for scenic effects and costumes. Phosphorescent oil paints can be made by using pure linseed oil instead of the varnish ordinarily utilized.

The air brush is a useful instrument for the application of liquid colorings of all description and can be applied with a fair degree of uniformity. It is a mechanism for blowing pigment onto surfaces, instead of rubbing or spreading it on; and in some situations is of considerable value for many reasons.

CONCLUSION

Some years ago an inventive genius rented one of the large concert rooms in New York and offered the public a program of "symphonies" in light rather than sound. Roughly, the effect produced was that of a kaleidoscopic pattern projected on

a screen, with swift changing and merging of combinations. The thing attracted wide interest. For a while we seemed witnesses at the birth of a new art; yet there were many skeptics. At present both opinions seem justified in part; for although colored lighting has not attained individuality in the same sense as music and literature, it has surely developed into one of the handmaidens of beauty. This is true not merely in the theater, but also in a place much influenced by the theater—the home. Tinted bulbs are gaining widely in popularity in dwelling rooms, and are there used to provide color contrast independently of furnishings or draperies. Thus once again does a new science link hands with art to lay tribute on the altars of loveliness.

The reader will perhaps have noted that these three chapters on advertising, the lobby, and lighting are devoted to the technique of inducing the public to patronage, and he will likewise have noted to what degree the specialist assists operation in drawing the crowd. He broadcasts its existence, makes clear and beautiful its exterior and its entrance. He charms the senses even before the camera hypnotizes them.

Now—on with the show!

CHAPTER XXVIII

Music

SUPERFICIAL highbrows to the contrary notwithstanding, there has been a slow but sure and steady expansion of cultural standards throughout the United States within the memory of the present generation. The increased demand and output of books and periodicals of every sort are two well-known signs of the movement. But it is in the growing interest in and request for the finest type of music that the average American is indicating the evolution most significantly. Folk and other songs, of course, have always enjoyed great popularity. I refer, however, to the operatic and symphonic masterpieces, which are gradually becoming by-words in more and more American homes.

Undoubtedly, the talking machine played a part in the phenomenon, but I feel sure that our own industry has been the influential factor. When a man goes into a store to buy records, he probably chooses along the lines of custom; but when he sits in a theater he has the opportunity of introduction to something different. Quite often, too, this is something better. From the printed program he becomes acquainted for the first time, perhaps, with such golden names as Beethoven, Wagner, Verdi, and Massenet. And from the audible rendition he finds to his immense delight that the creations of these geniuses are finer than any strains he has ever heard—and that he is capable of understanding and enjoying them! His pleasure and his knowledge redouble as his inferiority gives way.

Moreover, the music comes to his ears accompanied by other lovely sensations of comfort, good lighting, and last, but not least, the picture romance of the screen. Art as well as man is known by the company it keeps; and the patron leaves the performance, among other things, a music lover.

The motion picture theater, I repeat, has probably been the greatest single force in bringing good music to the greatest number of persons. This possibility was recognized by George Eastman, who, when he established the Eastman School of Music, found it essential to his plans to create educated audiences, and settled upon the motion picture as the means of conveying symphonic art to the masses. There are many theaters in the United States which spend in excess of $200,000 a year for musicians' salaries. In this connection, harmony is given fullest expression when interpreting the scale of emotion that is dominant in the showing of a fine motion picture. Just as a film is best when the action is easily understood without the use of titles, so in the same way music is best when it is descriptive of the mood of the composer, without explanation. It can readily be seen that melody which synchronizes with the action of a cinema has an appreciative and responsive appeal: the soft, soothing strains of the orchestra put the patrons in an atmosphere of repose and tranquillity.

When the motion picture first came, a piano was its only accompaniment. In order to add a joyous touch, drums and taps were added. From this humble beginning grew the fine house orchestras which are permanently established in every important motion picture theater in this country. These have taken full advantage of the possibilities offered through good music, and many fine organizations now boast of orchestras that compare favorably with the skillful ensemble of the symphony society. A large number of these orchestras have a wide and fine repertoire, and the members consist of the best available artists in the community. Why not?

The resourcefulness of the motion picture orchestra is without limit. Music is the language of sound, and every emotion can be expressed in it—joy, sorrow, fear, longing. In order to interpret a situation, passages are borrowed as readily from operatic scenes, concertos, as from the lighter works. And if the right music is not available, a special score is frequently written to fit the situation. Works from the masters, as well as the popular melodies of the day, may be part of the same motion picture score. It is the flexibility of the film which

makes this necessary, and the variety of the music played appeals to the average person. In this way, for instance, a patron may hear a passage from Wagner's "Flying Dutchman" that he would never have heard otherwise.

Overtures of distinction and concert numbers are rendered at four and sometimes five performances daily. These mark the beginning of the so-called de luxe performances. In that way truly fine music is brought to many who otherwise might not be introduced to the higher forms, and a subconscious taste for good art is accordingly cultivated amongst these theatergoers. All this results in helping to develop musical taste through a new source. It is normal for people to enjoy good tunes, and the public is constantly climbing to higher levels of musical appreciation. Frequently vocal artists from the operatic and concert stage appear in conjunction with the musical program, so that the knowledge of compositions is increased by the greatness of interpretation.

Motion picture music has brought to the front several truly talented conductors, who rank high in their circles, and who have developed their new medium into a highly specialized technique. The orchestra conductor of a theater should have a musical personality. Not only should he be capable in his work, but he should have a characteristic individuality that will make his conducting or playing unusual and distinctive. Above all, however, he must be able to work harmoniously with his men, and to coöperate to the fullest extent with the management in order to achieve thorough success. He naturally is responsible for the selection of the players in his orchestra in regard to their ability and their competency. A conductor should be immaculate in his appearance, gentlemanly in his conduct, clean-cut and well bred, and must be a man of sincerity. He should never exert undue authority or assume an attitude of superiority with those with whom he comes in contact. Nevertheless, it is essential that he maintain absolute discipline amongst the men in the orchestra. He must have a constant interest in his work in order to maintain a consistently high standard.

Screening and preparing scores for motion pictures require

a wide knowledge of all that is best in music, together with a full appreciation of dramatic musical value. The scorer must also have a sympathetic appreciation of motion pictures, to get the fullest value out of their possibilities. Although great strides have been made in the development of music in our industry, tremendous additional progress may be expected in the future. We are only in the infancy of what music can do for the motion picture. For good music enhances the entertainment value of the picture. Dramatic appeal is multiplied a thousand-fold through the ear. The right air or tempo in the right place helps to place the spectator in the mood kindred with the spirit of the picture, and it may sweep an audience into the highest emotional pitch. The weird clarion calls in the big climactic scene of "The Birth of a Nation" added tremendous dramatic tone to that situation. The homely but beloved melodies of old, together with a stirring march of fortitude, contributed greatly to the success of "The Covered Wagon," and there are many other motion pictures for which music played a part of great importance.

Music for the photoplay should have plenty of contrast, with plenty of color and novelty in harmonic treatment. The sense of solitude in the motion picture theater, with soothing appropriate music, while the eye is fascinated to the picture, is an irresistible appeal to the patron. The soft lighting of the auditorium, the soothing music—bringing about almost a hypnotic state—give the picture on the screen an almost dream-like quality. In such an atmosphere, the patron is able to concentrate on and live with the characters on the screen. Therefore music is at its best when it is an accompaniment. It should never dominate the scene, but subtly blend the senses. The situation should be followed almost as at an operatic performance.

Next to the feature photoplay, music has reached a position of greatest importance in the operation of high-grade motion picture theaters, and is a prime factor in program building, including, in addition to the pictures, presentations and prologues, singing and dancing divertisements, as well as orchestral overtures and concert numbers. The quality of the

auditory art has brought distinction to many theaters, winning public appreciation for successful effort in establishing high general standards.

The fine theater boasts of very extensive music libraries, which include works of a wide range, where the gems of classic composers may be found side by side with the offerings of popular, contemporary writers. The classics have greatest value because they have endured, and because in the final analysis they have the greatest heart appeal. Jazz has its place on the musical program when the occasion requires it.

The Rochester University, as one instance of cultured direction, conducts the Eastman Conservatory and Eastman Theatre, which have cultivated a high standard for moving picture music, and have advanced the cause of training in this connection. Frequently, a librarian and a clerical staff are required to administer the volumes properly. All the music is catalogued by name, composer, and descriptive mood, such as "Battle," "Sinister," "Mysterioso," "Lively," "Love Theme," etc. Some librarians also index geographically. If a scene is laid in Russia, appropriate music for it may be found through this method.

The librarian should of course have a wide knowledge of music in general, but especially of American and European music. His department is a necessary and important investment for those theaters where music is given its proper place on the program. Therefore, great care must be taken in selecting the library to begin with. The foundation of every good collection consists of compositions from the masters, and such music is preferred by most patrons because it appeals to the basic emotions. In addition to the orchestral library, a special piano part library is maintained. It contains an extra piano part of each orchestration in the library. The object of this is that music which is selected by the scorer may be played on the piano in advance to determine whether it is appropriate.

Quality rather than quantity is important in musical interpretation. It is better to have a good string quartet, composed of two violins, viola and 'cello, than to have an orchestra of ten ordinary pieces. If the theater is of the type which cannot

afford such a combination, a good organ will show splendid results, if it is properly played. As important, therefore, as the players themselves is the proper orchestral arrangement. The parts in an orchestration for a full orchestra (fifteen pieces) should not be used for a ten- or twelve-piece orchestra, as otherwise the rendering will lack fullness, color, or the proper shading.

Music should always be specially arranged for the instrumentation of the orchestra. When it is considered that most musical scores for motion pictures are prepared, rehearsed and played in one week's time, the results attained can be appreciated. The speed is necessary, because of the fact that most motion picture theaters change their programs each week. The time will come, however, when a suitable central agency will prepare scores, giving this important work the proper time for study and for preparation of suitable scores. Specialists by training will select scores of utmost harmony, and will synchronize them perfectly with the action of the picture. Even now expert composers and arrangers are constantly at work, adapting masterpieces, or composing appropriate music to fit the scene when occasion requires. Such men are musicians of ability and have wide experience.

The scores prepared will be flexible, and with substitute numbers wherever necessary, so that they may be used by the large orchestra of eighty as well as the ensemble of five or six. Although music cue sheets are now furnished by the producers of motion pictures, these are of little value to theaters where music is already given especial attention.

The first step in preparing a score for a motion picture is in the screening of the picture, which takes place in a screen room located in the theater. While the rehearsal is held, the scorer divides the film into musical sequences, making note of the scenes that will require a certain type of music, and timing these. It is of vital importance to divide the sequences of the picture carefully. In addition, a meter registers the speed at which the film is shown. The scorer is generally the musical director; in some instances, however, the work is done by the concert master, his assistant.

The scorer then selects from the piano library the suitable selections or compositions to fit the various situations. The music for a motion picture should be chosen with the same care as though it were an opera. When the score has been fully determined, he screens the picture again, fitting the music to each situation and making certain that each composition "segues" or merges into the next piece. A pianist plays the music, and the picture is stopped as often as necessary until the proper marks or notations are made. The score is then turned over to the librarian, who prepares the orchestral parts, making each one according to the piano arrangement. The composition is then rehearsed with the orchestra. Eventually the men become familiar with the library, and then the orchestra is rehearsed principally as to the attacks and segues, so that each section may blend into the next, making a continuous and harmonious whole of the score. When music and the motion picture merge exactly as to dramatic action, and the conductor and his orchestra play the score sympathetically and with understanding, the result is a brilliant ensemble. Scores are frequently prepared for motion pictures of importance by musicians of note, with specially written music, though often woven in with movements and passages from compositions of the masters. The playing time of an orchestra must be carefully scheduled as to rest periods, and so arranged that the most effective parts of the program that require symphonic music may not be deprived of the use of the orchestra.

An important adjunct to the music of the motion picture theater is the organ. The first organs used in connection with motion pictures were small pipe affairs, which nevertheless served splendidly where a proper orchestra could not be obtained, or where the maintenance of an orchestra was too expensive for the type of theater. While this kind of organ contributed splendidly and was a stepping stone towards better music, yet there was not sufficient flexibility in such instruments. To supply the want, a new type of organ was developed, known as the orchestral unit. Its early story is of interest:

Some thirty-five years ago an English electrical engineer

named Robert Hope-Jones discovered that the new location did not permit the full assembly of the instrument. So the engineer-musician resorted to his electrical knowledge to solve the problem. The console and part of the organ were placed in the new location, and electrical power was introduced to control the speaking pipes.

Disheartening obstacles were met with in this startling innovation. But at last all were overcome, and the fame of the Birkenhead organ spread throughout England. St. John's Church became the mecca of music lovers, churchmen, and scientists. Robert Hope-Jones became a celebrity and found himself with a new life work, that of reconstructing the pipe organ along lines now so familiar as to be commonplace.

England did not take kindly to Mr. Hope-Jones, his electro-pneumatic action, and the tonal revolutions he brought to pass in organ building. In 1903 he therefore came to the United States, where his ideas soon found a cordial welcome. That American organ builders lead the world to-day in the construction of this kind of instrument is due to Mr. Hope-Jones' pioneering work upon our shores.

The last thirty-five years have witnessed the birth of many marvelous devices and have written the romance of many obscure men who have been finally hailed as geniuses. Into this category goes the name and memory of the English electrical engineer who had a hobby in the organ and who made a seemingly impossible barrier a stepping stone to fame, incidentally giving to humanity a new thing of beauty and a joy forever. Built on the same principle as the pipe organ, it was a radical departure in many respects. In addition to the ordinary pipes, brass counterparts of orchestral instruments were virtually added, as well as mechanisms that provide faithful reproductions of stringed instruments, drums, percussion, xylophones. Other novelty stops helped to furnish color; and, in addition, an electric action with almost instantaneous response gave this new type of orchestral organ the flexibility required for motion picture playing. It is frequently used together with the orchestra, adding tonal quality, and is depended upon successfully, with musical value, during the periods when the orchestra

rests. In many large theaters an organ overture or other novelty is a successful unit on the program. Finally, the newer type has developed several organists who have achieved outstanding success in the playing of the instrument.

Its manipulation by an expert has great entertainment value. Many organists are able to get splendid results through the use of slides, not much different from those of the old-fashioned illustrated song idea, except that the slides are more artistically executed, and the organ offers unusual opportunities for novelty effects. The unit organ is made in different sizes, from the type suitable for small theaters, to one for those seating five thousand.

Another interesting development from which much can be expected is the synchronization of sight and sound. Success has already been achieved with such apparatus, both as to perfect synchronization as well as to uncanny amplification of volume. While the device is probably not in the final state of perfection, it is a factor that offers further opportunities of development in connection with music. By this means it is possible to synchronize a motion picture with the music of a symphony orchestra. Then films and disks can be sent to the most remote town, and the music may be faithfully reproduced in perfect timing with the photoplay. Eventually this may result in elimination of the indifferent music of the small theater, because of the local lack of capable musicians. Great artists appearing before this apparatus will be not only seen, but heard as well. This ought to mean much in small communities where such artists cannot appear because of an insufficient concert public.

Several research organizations have experts at work on sound synchronization devices, all of which must result to the advance of the motion picture theater. It is perhaps too much to expect that such a mechanical device could efficiently take the place of actual orchestras or artists, because of the absence of the personality and vividness that exist in the flesh, but as an auxiliary to the program it will find an important place; and may eventually be substituted for the musicians in small theaters. There may be further development, likewise, in con-

nection with the production of certain types of pictures, or scenes in pictures, where speech or sound may play an important part.

There are two additional ways in which music can contribute to the success of operation. One—a very minor one, but I mention it because it is actually practiced—is in connection with promotion. A time-worn stunt, borrowed from the circus and older enterprises of the showman's world, is to send some musical instrument out on wheels, together with banners or posters advertising the entertainment. The steam calliope is the instance that comes obviously to mind.

The other—a much more dignified—auxiliary, is the organ or orchestral concert, held not in the theater auditorium, but in a separate hall in the same building, to entertain crowds waiting to see the feature. As a means of relieving lobby traffic during hours of peak load it promises one fine solution. The matter is mentioned here because of the propriety of classification. It will be dealt with at greater length in the chapter on the Paramount Theatre.

CHAPTER XXIX

Special Films: Short Subjects; Road Shows

THE two subjects of this chapter will undoubtedly look queer linked to each other, since they resemble each other only in the sense of being films. It is like putting the midget and the giant together in one side-show tent because they are both men. Of course, they have another similarity in the eyes of the operator and the public, since each of these varieties of cinema is a special attraction. The short subject is an element of the program different from the feature and therefore heightening its effect, if only by contrast. The road show, when it comes off the road and enters the regular channels of operation, may be the big drawing card of the house for a week or more. At any rate, they are both oddities of the program, and fit into this miscellaneous section better than they might elsewhere.

Since a great many managers have not the capital, the facilities, the personnel, or the need of stage productions, they must rely entirely on pictures and music for their programs. On the other hand, they are under pressure to attain variety, for no public taste is so constant as to relish the very same sort of offering, and nothing but the very same offering, week in and week out. Even small, neighborhood theaters try to vary the appeal from "western" to light comedy or "society" stories. In addition they ring in the changes on each program by adding brief numbers; or occasionally they splurge to the extent of exhibiting an old road show favorite that is going the round of the fifth runs. Either of these methods, or both, will show on the books favorably. Hence this chapter.

SHORT SUBJECTS

The short subject may be considered to be any film unit on a program other than the feature photoplay. It may be one,

two, or three reels in length. A reel, when full, is approximately one thousand feet, and takes from twelve to fifteen minutes to project.

The importance of the short subject is recognized by every theater operator, and frequently a theater brings to its program an added distinction through careful selection in this regard. Such managers choose their short subjects with the same care as they do their feature photoplays. The films are picked so that they will fit in, and merge the program into a harmonious whole. In such houses special music is selected for the briefer picture with utmost care, and is made appropriate for the interpretation of the smallest detail.

The short subject may be of great entertainment worth, and may add interest to the program, besides offering that quality of novelty and variety which is of such great value. The proper blending of the units lends good support to the principal feature, and builds up a program that may be distinguished from the ordinary picture show, which is thrown together haphazardly.

That the public is appreciative of good subjects is borne out by the fact that at times the short subject unit is appreciated as much as the feature photoplay, particularly when the feature is one of ordinary caliber. Some notable contributions to the screen, moreover, have come via the short subject route, and amongst the best film stars are many who were introduced originally from that source. This is particularly true of our best comedians, amongst them Charlie Chaplin, Harold Lloyd, and many others. Mary Pickford, Gloria Swanson and other notable players received their earlier training making these one-reelers.

The short subject should be encouraged by every progressive management, because through that avenue much experimentation may be attempted that might otherwise prove prohibitive. Exhibitors would only be too willing to book units which need not be depended upon for box office results, but which have their place on the program as supplemental to the feature. A very unusual screen study, "The Last Laugh," with Emil Jannings, could not get bookings as a feature, but when it was

adapted as a short subject received a wide showing. On occasions some theaters have achieved success with a program consisting of all short units. This, however, is the exception to the rule. There are nevertheless several movements to establish "short subjects" theaters in several cities of large population. Those attempts are being fostered by producers and distributors of the product, who feel that in this way their program units will be given the right place in the industry, and will allow them the dignity and the exploitation to which they are entitled.

The most commonly used short subject which is a unit apart from any other is the news reel. This picture-news film has a place on any motion picture program, is of great interest, and is appreciated by all types of audiences. In importance it is second only to that of the feature story. Most events throughout the world are pictured in the news reels as rapidly as negatives may be brought to the laboratories. News reels are generally published bi-weekly. The organization of production is as follows: Camera men are stationed at strategic points in countries throughout the world. These photographers are of adventurous spirit, and sometimes get their "shots" regardless of personal safety. If ordinary conveyances are not readily available for transportation, it is nothing for them to charter an airship, if that will mean a scoop for their company.

The news reel can be made very effective when music is carefully selected to fit the "shots" that are shown. In order that this may be properly accomplished, it is necessary for the musical conductor to "screen" the news reel, prepare a cue sheet, and select satisfactory music for each "shot." In larger metropolitan theaters, managements frequently contract for two or three or four different news weeklies. The best "shots" are selected from each, and are placed together as one weekly, as the theater's own news reel. While this method is more costly, it gives the theater an exclusive weekly, with a selection of the best "shots" from all sources. Some progressive managements add a local weekly, which is a useful addition where camera and laboratory can be made available.

Comedies are next in importance, because of their wide use.

Most screen farces belong to the "slapstick" variety, and may be compared with the comic supplement of a newspaper. Such films are intended to cater to the younger element, and are produced with that idea in mind, since it appears that good burlesque and buffoonery are preferred. Although comedies of subtle humor, and even satire, are produced occasionally, the demand for those is limited at present. Comedies place audiences in a happy mood; and it's a good thing to send patrons smiling from the theater. In order to get the best results, funny pictures should be given the same careful attention, as to music, as the feature. Good airs that synchronize with the situations, and are of the same tempo, make a comedy more enjoyable. The same rule applies to the presentation of any type of that unit that is worth showing.

Animated cartoons are frequently used when the program does not allow time for the length of a comedy, which frequently consists of two reels. Cartoons are generally half a reel in length. These have good entertainment value.

Industrial and scientific subjects always make interesting units on a program, and illustrate the value of motion pictures as an educative force. Scenic motion pictures bring to the theater nature's garden spots. They are always beautiful to see, and are restful, and lend themselves especially to fine musical interpretation. Biographical reels likewise appeal to many people.

Topics or conversational films of timely or humorous comment may be used with good effect, particularly when they are employed as part of the news weekly.

The reviews, or magazine reels, may be adopted in part or in whole. This sort of film corresponds to the magazine amongst publications. Interesting and novel subjects make up its content, such as slow motion photography, hand-colored subjects, etc.

Management should employ short subjects, and that granted, should take the same care in the selection as in the case of the photoplay feature, realizing that every unit of a program must be meritorious if the entertainment is expected to measure up to a high standard.

A new type of short subject, I feel sure, will be brought about through sound producing devices synchronized with film. In this way many artists and performers will be brought to remote theaters, who heretofore have not been available for motion picture showing. Such subjects can only enhance the value of the motion picture program, and lend a new note to the whole operation. The foremost artists from the concert platform, eminent operatic singers, and the most popular stage players will be seen and heard in this fashion. This is the latest wrinkle. As time goes on there will doubtless be others just as in the past mental ingenuity and special skill have been productive of newer and stranger and more attractive forms from year to year.

ROAD SHOWS

The super type of motion picture, such as "The Birth of a Nation," "Way Down East," "The Covered Wagon," "The Ten Commandments," "The King of Kings," "Ben Hur," and "The Big Parade," are placed before the public for first showing through an entirely different distributing agency than that through which other photoplays are released. Such pictures are handled exactly on the same basis as a "legitimate stage" attraction. Of course, the motion picture feature which is to be exploited in this manner must be one of unusual merit. It must have a universal appeal, and be outstanding in merit. It must have "epic quality." It must have the "epic" call, striking deep into the emotions.

The feature is first given a premier in a legitimate theater in New York at advanced prices (generally $1.65 for the best seats). If the motion picture registers with the public as a truly unusual offering, approximately ten to twelve road companies are organized. Routings are arranged through the legitimate theaters of the country. Each road company consists of traveling projection equipment, with expert projectionists and advertising men, a manager, a musical conductor, and a number of key musicians. The companies are booked in such fashion as to cover most of the important cities throughout the land. In that way it is soon shown in practically every outstanding community.

Road showing naturally requires a large organization and a direction of high executive ability. The road showing of motion pictures was first established by J. J. McCarthy, who has created an organization which specializes in this work. Men of a representative type, experienced in the administrative department of the spoken drama and grand opera, comprise the personnel. The managers of these companies are true executives of experience, and the publicity writers are trained journalists. Each company is capable of giving a standardized presentation so that the staging, the advertising and the musical accompaniment of every unit is of the same quality as that showing in New York.

The road shows differ entirely in policy from the regular motion picture theaters. Only two performances are given daily, one in the afternoon and the other at night. Every seat is reserved, and the performance begins at a specified time. This is a distinct advantage, because spectators see the picture from the beginning and follow the story through; whereas in motion picture theaters, frequently, patrons drop in in the middle of a feature. The entire entertainment of a road show consists of the one picture, without any supplemental film or other units. Therefore such super features generally must be of sufficient length to make up a full evening's entertainment.

There is a marked advantage in having an orchestra travel with the company to synchronize the music perfectly with the moods of the picture, because the orchestra stays with the particular company and thus is able to perfect its playing of the score, bringing out the full volume and variety of the score.

The merits of the picture are emphasized to the exclusion of all else and exploitation is concentrated on the big film. In this way nothing but the feature is sold to the public; and because it is handled this way, its publicity is exclusive.

The type of picture that can be thus marketed is very rare, but a showing of this sort is unusually profitable, and brings additional prestige to the industry. Furthermore, after it is exploited as a road show, it is then released through the regular distributing machinery for exhibition in the regular motion picture theaters. The exploitation that such pictures receive

on the original basis is of great value in attracting a tremendous patronage for the play when it is shown in the motion picture theater at regular prices. Advertising of road shows is done in a dignified manner, and includes newspaper exploitation as well as heavy bill-posting. Every device of the legitimate theater is used. The proper handling of the road showing of a really worthwhile picture will reap earnings in excess of a million dollars.

Road showing is becoming more difficult because legitimate theaters throughout the country are fast disappearing on account of the lack of worthwhile stage attractions, and also because motion picture chain organizations are absorbing such theaters. The road show as an institution, however, is not likely to be eliminated. It is too valuable to the industry. Special theaters will probably be provided in important cities which will be equipped to show "road show" pictures at advanced prices of admission, with reserved seats and with the old advantages of "road show" methods. Such a circuit of "road show" theaters will enable even more concentration than exists in the original form of "road showing," and should mean the elimination of considerable expense, caused through the movement of companies from city to city.

Some producers exhibit certain motion pictures as "road shows" in order to take advantage of the popularity of the latter. Such showings must not be confused with the genuine "road shows" as referred to in this chapter.

Very few pictures have the quality which establishes them as being of "road show" caliber. Very few pictures fit into that classification. Indeed, the real ones are not so much produced as they are the result of inspiration. Less than ten motion pictures have been successfully "road showed" since the inception of the entire industry. These are "The Birth of a Nation," "Intolerance," "Way Down East," "The Covered Wagon," "The Ten Commandments," "The Big Parade," "Ben Hur," "What Price Glory," and "Beau Geste."

CONCLUSION

It is interesting, sometimes, to note a special effect created in a nation's daily life by this or that feature of a new industry. The "slow motion movie" had barely enjoyed its first showing when the stage took up the idea. Acrobats and comedians made a fad of imitating the leisurely camera. A new stage stunt came into existence. And an old art paid the highest compliment to the youngest member of the family! Of course, the slow motion picture had already served science by photographing phenomena of slight movement over long periods of time. Art, too, had profited from the filming of rapidly moving bodies—horses, for example; so that painting has become more realistic in these connections. Finally, the term "slow movie" or "slow motion" has entered our vernacular speech as a synonym for indolence or dullness!

As to the road show, it has won a high place in the consideration, not only of the general public, but of the pulpit and the rostrum and the professor's chair. College faculties of history have given to "The Birth of a Nation," "The Covered Wagon" and "Old Ironsides" a value greater than that of texts. Preachers have lauded the high moral force of "Intolerance," "Ben Hur," and "The Ten Commandments," and "The King of Kings." The adaptation of "Way Down East" has carried as much force as the old play, and certainly has reached and moved and delighted a vaster audience.

These are motion pictures. They are also triumphs of art, accepted as truly in their own way, by the millions and by the critics, as are the masterpieces of other creative fields—painting, music, sculpture, drama, literature. In the growing number of these noble films, the industry yearly rises in dignity and truth. And since the greater length of our history lies in the future, still to be achieved, who can predict the heights to be reached? Is it exaggeration to say that one stands before the prospect with reverence, and even awe?

CHAPTER XXX

Stage Presentations

PRIMARILY the motion picture theater must depend on the photoplay itself for genuine progress. The other units on its program may in themselves be important; but it is the appeal of the animated screen that has made the theater so popular with the people. Therefore, while all efforts should be made to add novelty, contrast, or color to a motion picture theater program, it must be remembered that such efforts are merely supplementary to the mainstay of the program—the feature photoplay.

A bit of historical review will not be amiss here: The first exclusive motion picture theater was opened in Pittsburgh during Thanksgiving week in 1905, by Harry Davis, with a film entitled "The Great Train Robbery," which incidentally was one of the first screen stories filmed. It was produced by Edwin S. Porter. This theater was a converted store and was furnished with equipment that had mainly outlived its usefulness at the Grand Opera House. The experiment was profitable and was a forerunner of the nickelodeons throughout the country. A new industry was in the making. Yet even in the very early period of motion picture exhibition, when motion pictures were just turned out at the rate of so many feet each week, without regard to quality, some enterprising exhibitors put an added attraction on the program, such as a singer, a dancing team, or a quartette. The "theaters" were converted stores with a small platform as a stage. As exhibitors found this attraction idea profitable, and as competition increased, two and sometimes three of such acts were added to the program. The form of entertainment finally developed into the picture-vaudeville policy as shown to-day, in which a program of five or six acts of variety is shown, together with a feature

motion picture. Although the theaters themselves improved, the same principle of the "early" days exists—a "Bargain" show for the admission price.

There is a wide distinction between the "stage presentations" of the de luxe motion picture theater and the vaudeville-picture theater. As motion pictures themselves improved, they began to attract a higher type of patronage, which resulted in the building of small theaters specially designed for the showing of the cinema. During the period, the quality of the music began to evidence marked improvement. About this time several resourceful exhibitors conceived a type of motion picture theater which would cater to the better class of patron, and orchestras were placed on raised platforms and stages, singers with good voices were included on the program, and an instrumental solo was added. In 1914 the opening of the Strand Theatre in New York established a new thought in motion picture presentation. Mitchell H. Mark, who had operated several "store shows" with success, engaged Samuel A. Rothafel to direct this new type of motion picture house. The Rothafel kind of screen presentation resulted, and became the forerunner of the fine motion picture theaters that were subsequently built throughout the country. Colored lights thrown on the orchestra and a fountain with colored lights playing on the water, formed an altogether pleasing picture in contrast to the earlier efforts, giving this part of the program a "concert" touch.

The music improved, fine organs were added, more elaborate stages were designed and the theater in itself was improved. Exhibitors with imagination then took another step forward by the introduction of classic dancing in addition to singing. Some began to put on numbers which were meant to interpret some important part of the feature photoplay. A scene in the photoplay would be reproduced as closely as possible, on the stage. Together with either dancing or singing, or both, it was acted just before the showing of the feature motion picture. The object was to place the audience in the atmospheric mood of the picture.

This led to the "prologue" idea, which developed into elab-

orate presentations. The production of prologues should be attempted only by experts who are intimately familiar with stagecraft, and who have available the very best talent. To produce a scene that is intended to complement the motion picture feature, or to represent a scene from the picture, is a big undertaking. Unless it is well done, it detracts from, rather than adds to the value of the program. Not every feature picture lends itself to such treatment; so presentations are produced to commemorate patriotic or seasonable holidays, and other numbers are shown without any special relation, except that they are of a type which blends into the atmosphere of the program. A simple, yet effective staging, is accomplished, for example, by placing four or five members of the orchestra on the stage, behind a clear white sheet which hangs across the stage, with light in back of them, thrown toward the audience. The result is a silhouetted group which, with proper lighting, may be very striking. Patriotic presentations during holidays are particularly timely and are generally welcomed by audiences. On July 4th, tableaux representing "The Spirit of '76" or "Washington Crossing the Delaware" are but two of many subjects which contribute just the right note to a program. On "Mother's Day," a good audience reaction greeted the simple presentation of a reproduction of Whistler's painting of his mother, with suitable musical accompaniment.

All of this brought about a type of entertainment which blended with motion pictures, and yet because of color, offered a contrast to the screen itself. The result was a program that offered variety in a soothing atmosphere, bringing together the entertainment force of the screen, the emotional value of music, and the feasting of the eye on pleasing stage divertisements. At the same time it was possible to give a rounded-out program of sufficient running time, approximately two hours. Mr. Hugo Riesenfeld, a musical conductor of note, established new standards for musical scoring and presentations. The development of motion picture presentations has continued with remarkable strides, until to-day talented organizations are maintained in the large city theaters that present truly worthwhile effort of a high type, comparable with the

best that the theater has to offer. The presentation may be "The Ballet of the Flowers," or may be a "Bubble Dance," or it may take the form of a singing chorus silhouetted behind a white screen, or a reproduction of a famous painting; or may show the burning of Moscow to the music of the "1812 Overture." Altogether, it is a type of performance that is pleasing to the eye and ear. Such presentations are created by the stage director, the musician or the managing director, and programs are changed each week. The orchestra and artists rehearse their programs, until at the end of the week the combined effect is blended together in a general rehearsal of orchestra, scenery, costumes, and lighting.

Another type of motion picture theater presentation has been evolved during the past few years, and received its greatest development through Balaban and Katz in Chicago and by Sam Katz in his operation of Publix Theatres and West Coast Theatres on the Pacific Coast. Because of the large capacities of some of the newer sort of theaters, enterprising exhibitors have felt that their stage offerings could be of such a level as, regardless of the box office possibilities of the photoplay, would of themselves draw crowds and pack the house. This has resulted in a form of entertainment that is somewhat of a "revue" or "musical comedy" character, and is of lighter vein than the prologue or "concert" idea I have explained. It may take the form of a "Syncopation Week," "Charleston Contest," "Opera vs. Jazz," "Fashion Revue," "Beauty Revue," "Take a Chance Week," "Jazz Idea," "Hello, Lindbergh," or whatever may have box office possibilities. In the production of these, much ingenuity and novelty are shown and the scenery and the lighting are of the best grade. The form of presentation has shown good box office reaction, and will undoubtedly be further developed. The effects used in producing these, however, are limited because most theaters render such shows for a single week. It must be apparent that few stage producers have the talent or the funds available to create such innovations each week for fifty-two weeks.

The difficulty is overcome, however, through a production plan which West Coast Theatres recently adopted in connec-

tion with the preparation of such stage units where stage presentations known as "Fanchon and Marco Revues" are part of the program. A production department has been established in Los Angeles, California, where talented directors conceive, rehearse, and produce each unit, taking the time required to make an act adequately. The unit is then shown throughout the circuit, starting in Los Angeles. Since the productions (scenery and costumes) are created for use over an entire circuit, it is apparent that more cost can be allowed for such items. The result is a performance of magnificence, vying with the best the theater can offer. Artists are now engaged for several months, and a better quality of talent, therefore, is available.

This plan required the establishment of carefully worked-out schedules and routines, because of railroad jumps; but, that having been accomplished, the system moves on smoothly, with very satisfactory results. Scenery and costumes are designed by expert art directors and are manufactured at a central point, assuring the control of the standards. The stage producers selected are those of the highest talent and experience. It is likely that this plan of procedure will be adopted by other circuits, and by theater operators, where a sufficient number can be found to coöperate for the purpose.

There is another type of stage presentation that is not a presentation in a true sense, but which has considerable value in attracting patronage at times, regardless of the box office value of the photoplay. These are "star" performers or artists who have achieved a big reputation. The attraction may be a "King of Jazz" or a "star" borrowed from the legitimate stage, or an "act" from vaudeville, or an eminent musical artist from the operatic or concert stage. When such artists or performers are well known and have extraordinary talent, they are booked to appear in large motion picture theaters, with profit. They receive very large salaries, of course, frequently considerably more than they are accustomed to earn. Therefore, they can appear only in the largest theaters. The type of talent, however, that has box office value is very much limited;

consequently theaters which support a production staff and its attendant upkeep can seldom afford to depart from the practice of creating their own stage attractions. The very essence of good showmanship, however, frequently makes a departure from custom a desirable project.

A recent development in stage attractions is the so-called band leader attractions, where the leader is a personality who acts as the master of ceremonies in introducing talent in conjunction with band numbers that are played. Many personalities have been developed in this type of stage work, chief amongst them being Paul Ash, Rube Wolf, Eddie Peabody, Gene Morgan and others.

Popular stage presentations must be timely, or they lose their appeal to the public, and a continuous diet of such presentations is inadvisable. The better type of theater will vary its offerings, as occasion makes necessary, guided to a great extent by the type of motion picture photoplay that is shown. A proper blending of the program will guide the producer in this respect. It is, moreover, advisable to intersperse the "revue" type with the "concert" type of presentation.

While there is bound to be further development in the production of stage presentations, it is hoped that our more progressive exhibitors will realize that the real future of the motion picture theater is through the motion picture, and that stage presentations are intended only to "complete the picture," so to speak.

APPENDIX TO CHAPTER XXX

A list of definitions of terms used in production

ACT: A musical revue or miniature musical comedy, or a performance in which persons participate. There may be one or more scenes to a single act.

APRON: That portion of the stage that extends beyond the proscenium in the direction of the audience.

ARCH: A section of scenery which includes an opening for entrances or exits.

BACKGROUND: A scene painted on a curtain that extends beyond visible stage limits. This may be a painted drop, a drapery, or a neutral color drop on which lights may be thrown.

BACKING: The sections of scenery used to mask an entrance, window or door, which might otherwise make the rear visible to the audience.

BORDERS: Painted scenery which hangs from above and which masks the upper portion of the stage, and represents sky, ceiling, or foliage. They are numbered, beginning from the proscenium, as first border, second border, etc.

BORDER LIGHTS: Rows of bulbs, usually in inverted troughs, which give light from above.

BRACE: A wooden support which holds scenery in place.

BUNCH LIGHTS: A round or square cluster of lamps mounted in a reflector box on standards.

COLOR FRAMES: The frames in which are mounted tinted gelatine sheets.

CYCLORAMA: A background painted to resemble the sky.

DIMMER: An apparatus for increasing or decreasing the intensity of lights. These usually come in "banks," and are so arranged that certain sections may be dimmed.

DRAPERY: Curtains; draperies which extend the full width of the stage opening. They are numbered from the proscenium. The phrase "scene in one" means that the action takes place before the No. 1 drapery.

DRAPE SETS: Scenery consisting of cloth, silk, or other materials.

FLATS: Sections of upright scenery.

FLIES: The section above the stage from which scenery is raised and lowered.

FOOTLIGHTS: Lamps along the edge of the stage. They are familiarly called "foots."

GRAND DRAPERY: This is a drapery arrangement hung from above and placed behind the proscenium arch in connection with the tormentor.

GRID: The complete iron-like construction above the scene loft.

GELATINES: Colored sheets of gelatine placed in frames in front of the spot portion of floodlights.

LASHLINE: Rope used to hold sections of scenery together.

LIGHT PLOT: A schedule of light changes.

MEDIUM: See gelatines.

MUSIC PLOT: A schedule of incidental music, the cues furnished to the musical conductor.

PRACTICAL: When applied to certain portions of scenery the term indicates that they are usable. A door that opens and locks is a practical door, etc.

PROPS: Properties; the various articles used by the players in the action of a scene or act.

PROPERTY MAN: The person who cares for properties.

PROSCENIUM: The arch, above the stage, which frames the opening.

REMOTE CONTROL SWITCHBOARD: A switchboard in which the apparatus is placed, apart from the panel where levers are operated elsewhere.

RETURNS: Flats used to make the side walls of a set off stage, or up side.

SCENE: A division of an act.

SCENE PLOT: A schedule of seats in the order of their use.

SET: A setting. The scenery used in any portion of an act.

SET PIECE: An individual piece of scenery, such as a tree, a house, etc.

SPOT: Spotlight; a light of unusual brilliance focused either on a player or on a section of the stage.

STRIP LIGHTS: Similar to borders, excepting that they must be placed at different points to eliminate certain parts of the stage.

TEASER: The front border in connection with the grand drapery.

TORMENTORS: Scenery or draperies that mark off the first entrance behind the proscenium arch.

TRAP: Any opening cut into the floor of the stage.

WARDROBE: Where costumes are kept.

CHAPTER XXXI

Refrigeration Systems and Other Mechanical Aids

IT is interesting to note that human ingenuity applied itself first to banishing the misery of cold in winter, rather than of heat in summer. The causes for this instinctive preference are, of course, easy to understand. Freezing temperatures require more attention from the brain in protecting the body, since sultry weather demands mainly a minimum of clothing. The truth of this statement is to be seen in the extreme instance of tropical localities, where natives respond to equatorial conditions in the only possible manner. Furthermore, the application of science to the conquest of Boreas is characteristic of those vast regions of the north which, under grimmer necessity of struggle with the elements, have developed mechanical inventiveness to a degree unequaled elsewhere. Hence we find applied mechanics, operating in localities where it is most highly evolved, addressing itself first to the prime problem of the region. The primitive Northerner used the same blaze to heat his food and to thaw out his own numbness. Followed the hearth, the stove, the radiator; and in the same succession, wood, coal, dry air, steam, and even electricity. Civilization has tamed the winter, even for the lone birdman of the upper ether, wrapped in his individual warming-plant!

Now, with characteristic restlessness for a new world to conquer, Man the Thinker turns a speculative eye and an artful hand to the foe at the other extreme. Strangely enough, the very instruments he perfected for the banishment of Frost now lie ready to be slightly altered, or merely recombined, to expel the sultry oppressor. Coal, electricity, engines—which we have become accustomed to associate with the idea of heat—are employed in the interests of producing low tempera-

tures. Likewise, the suction of dangerous drafts has been subdued to be the willing servant of an even distribution. And finally, man has made the greatest discovery of all: The invisible thing we call "air" is a solid! Compressed by proper forces to focus on a small surface, it can be made to work like flesh or steel or dynamite. It can, for instance, hurl a handful of change across a great area in a department store, like a human hand. It can scrape dirt from the surface of a building better than steel, or apply paint more evenly than a brush. It can part the waves, or break down walls.

Like any physical substance, moreover, it can be warmed and cooled, propelled along definite paths, washed and dried, cleaned and reëmployed. Therefore not only the rotor ship and the dirigible have put the invisible to work. The ventilation engineer has separated its currents like threads of fiber, and woven them into a fabric unbelievable. New magician of a new age, he makes the snake-charmer of yesterday a mere tyro by comparison. Not only does he tame—he half discovers and half creates the power which he subdues to his will.

In days of old, the man with the new idea took it to some opulent potentate, who used it for his own ends. Nowadays, he takes it to some colossal industry, and whole populations profit. In so far as ventilation is a science, it is the daughter of mechanics; but in so far as it is a public blessing, it is the adopted and cherished child of the industry that has taken it in, reared it to maturity, and made it the handmaid of millions.

REFRIGERATION

Refrigeration, or air conditioning, has but recently come to the front as an equipment of essential importance in the erection of modern motion picture theaters. Apparatus has been perfected that gives splendid results in maintaining a comfortable temperature in theaters, regardless of weather conditions. Great progress has been made in refrigeration machinery and methods. Such installations have been put to the most severe tests in various parts of the country, and have come up to the fullest expectations. Refrigeration has brought the realization that weather can be manufactured! In meet-

ing the demand for comfortable summer theaters, engineers have particularly sought the safety and the relief of patrons. Danger, moreover, from ammonia leaks or other perilous gases has been eliminated from the best equipment.

Refrigeration has brought a new era for the motion picture during the sweltering months. The manufacture of comfortable weather has ceased to be an experiment. During the past two years the writer has installed the principle in almost a dozen theaters with remarkably fine results, bringing liberation to our theater patrons, as well as achieving splendid financial results. The good effect of this cannot be underestimated. It virtually establishes theater operation as a year round industry. Refrigeration has not only banished summer heat from the theater, but has proven to be a magnet for patronage. People are attracted because the theater offers them refuge from unendurable heat. No matter how oppressively hot outdoors, it is comfortably cool and refreshing inside; and operation is given additional impetus in that a season that formerly meant indifferent patronage, is turned into a decided asset. Because of this outcome, producers and distributors will make available for theaters the finest productions, which will further accelerate business during the summer period. Hitherto they could not do so, because exhibitors were unable to pay good rentals. With really cool theaters, that situation will cease to exist.

Within a few years every motion picture theater of importance will be equipped with one or another cooling device. It cannot be long before every fine house will realize the advantages to be obtained: that the new method is practical, and that it is profitable. It is quite logical that theaters should be cooled during hot weather, just as they are heated during the winter. Thus patrons continue to enjoy comfortable, humidifying warmth in the winter, and invigorating, low humidity coolness in the summer.

At present the installation of the best plants is costly, particularly in existing structures. The alterations make necessary a new system of insulated ducts for the delivery of air, as well as special chambers for the machinery, air washers,

humidifiers, and other apparatus. When refrigeration is provided for in the planning of a new theater, however, the cost is considerably less, varying in accordance with the size of the plant. In very large buildings it is sometimes necessary to install two sets of machines, one for normal operation, and the second for added needs when the place is taxed to capacity.

Although there are several types of refrigeration machines, it is expedient to consider nothing but the very best apparatus, which may be seen in actual operation in some theater. The old compression machines, especially those utilizing ammonia as a refrigerant, are unsuitable because of danger of leakage or the accidental release of menacing fumes.

Theater refrigeration is not entirely new, yet it has been brought under scientific control only recently. Apparatus is now available which is automatic and which will deliver into an auditorium air that is not only cool, but dry and crisp as a mountain breeze. This is brought about through refrigeration machinery and humidifying apparatus which controls the moisture as well as the temperature, which can be brought to any degree of either, and which can be placed under automatic thermostatic control.

Modern refrigeration has ushered in a new and better method in ventilation generally, as well as air conditioning in theaters. The proper installation solves the entire problem, and scientifically controls the proper ventilation and temperature. Such installations ventilate, humidify, and uniformly cool or heat the theater, as conditions require.

The best type of installation is that which cleans and filters the air, establishes and controls the desired temperature and humidity, and diffuses the conditioned air uniformly throughout the theater. The situation of the theater, however, offers a technical problem, requiring the most expert engineering. The size and nature of the building, its overhanging balcony, the proscenium opening, make the problem of air conditioning one of difficulty, and require experience and study to solve. The natural body heat of crowded theaters, and the rays from hundreds of electric lights must be counterbalanced

and eliminated during hot weather, and must be used in cold weather.

The machinery must furthermore be installed so that it will not affect the decorations of the building, and must be entirely noiseless in operation. The system must be designed to eliminate drafts, and to maintain uniform temperature and relative humidity.

While many theaters bring air into the interior through mushroom openings from the floor, and exhaust it from the ceiling, there are engineers who prefer the downward diffusion system. By this plan the air is introduced overhead, and is exhausted through openings in the floor. When it is brought in from above, it is free from impurities, having been through an air washer and conditioning machines, and having reached the breathing zone without contact with the dust and dirt on the floor. Uniform distribution of air, another desideratum, is secured through openings placed at such intervals as will bring the air to every part of the auditorium.

Engineers who have specialized in theater refrigeration research have established certain facts which are now recognized and which are of interest:

Heated air ascends. The greatest source of heat is the patrons of a theater. Each group of fifty persons radiates constantly a quantity of heat equivalent approximately to the heat emitted by the average steam radiator. In this way the plane of highest temperature in the theater is immediately above the heads of the audience.

The downward diffusion system therefore meets every theoretical and practical requirement of the problem. Cooling and dehumidifying are produced by passing the air through chambers within which refrigerated water is sprayed. The air is delivered to the theater through the main ceiling under the balcony; hence the name, "downward diffusion method." The air is then exhausted through mushroom openings in the floor under the seats, and through grills at other low points of the house, whence it is taken to be rewashed, recooled, and mixed with a suitable portion of new air drawn in from the outside.

The cooling air is admitted to the auditorium at a temperature which is lower than the temperature that is to be maintained in the occupant's zone, so that when it absorbs the natural body heat of the patrons and the heat from the lights, it reaches the desired temperature. Allowance must accordingly be made for sufficient cold air to compensate the body heat generated by as many as four or five thousand persons.

The cooled air enters overhead and immediately absorbs the heat from most of the lights, which are also overhead. The slightly warmer, but still cool air is then diffused softly and evenly downward, being forced on by constantly new air coming through, until it meets the warmest plane, directly above the heads of the audience. Mingling with this warm air, the temperature of the downward stream is at once brought up to the desired temperature, and moves downward and is discharged through the mushroom exhaust openings in the floor under the seats. Thus the occupants of the chairs are at no times subjected to cold air, but to air of the right temperature. The temperature is automatically controlled through thermostats which maintain the proper temperatures, in order to meet the changing conditions within the theater. Finally, a dehumidifier removes from the air all moisture, resulting in a fresh, invigorating atmosphere.

The same principle described in the cooling of a theater is applicable in "heating" during cold weather. The scientifically controlled air intake automatically cuts off the steam when the theater is likely to be overheated because of the body warmth of a crowded house. In that way a steady temperature is maintained. By this system, the air is automatically warmed as the audience thins out, with consequent elimination of body heat.

The cost of the water consumed in the operation of refrigeration plants is an item of importance; it is therefore recommended that a water tower be installed. Such an installation makes possible the continued use of the same water. There is no wastage, except a very small percentage as the result of evaporation.

Theater comfort means a temperature between seventy and

seventy-five degrees Fahrenheit, with air motion continuously. The theater which has a large lobby, such as the Paramount, therefore requires an independent apparatus to maintain the right degree in the foyer. In the Paramount Building there are thus three distinct cooling systems: one provides conditioned air to the lower floor, one to the balcony and the mezzanine, and one to the Grand Lobby. All of these are subjected to one air-washer station located at a central point. More than 120,000 cubic feet per minute, or nearly thirty tons of washed, cooled air per hour, pass through the building. This circulation provides approximately 30 cubic feet of air per person per minute. To cool the water for the spray chambers, two units of centrifugal refrigeration are provided. Each of these machines has a tested capacity of 160 tons of refrigeration every 24 hours. During intermediate seasons only one unit need be used.

The weather plant not only cools the air, but removes every particle of dust and dirt. The patrons rest in a pleasant atmosphere of about 70 degrees, while the cool air passes down over their bodies, first reaching the breathing zone and then gently enveloping them, with no sense of draught whatever, as it sinks to the floor and passes out to be rewashed or discharged.

With refrigeration equipment, the ventilation problem is automatically eliminated, since every efficient refrigeration installation takes into account the ventilation required. The average theater is ventilated by bringing air through intake fans from the street, and exhausting it again. In more elaborate systems, plenum air chambers are equipped with either air washers or air filters, which remove the dust before it can be distributed into the theater. Fans force the air out of the air chamber into the theater, while exhaust fans force it out of the building, giving the air constant change and motion. The extent of change of air volume is controlled by the speed of the fans. These are manipulated at the source, or through remote control placed either in the engineers' rooms or in the manager's office, as may be required. In this way the air is controlled to meet varying conditions. During the winter the air

from the washer is forced through a chamber of heating coils, which warm it to the desired temperature before it is released into the auditorium.

In all ventilation installations it is important that air be distributed evenly throughout the theater, and that it be exhausted at a point that will insure proper air circulation over the greatest area. Some systems distribute air through mushrooms under every other seat, as well as openings on the side walls, and exhaust the air from several points in the ceiling. Other methods distribute air through the ceilings and exhaust it through mushroom openings under the seats as well as on the side walls, when there are no floor openings. Either method is practical; but many newer installations prefer the overhead distribution. This is true particularly where refrigeration is installed. Dry air filters are of good advantage in keeping the outside air free from dust and bacteria. Through the use of such strainers, air may be recirculated and cleaned.

There can be no established formula for a standard ventilation plan that would meet the requirements of every theater. Each one has its own ventilation problem, which should be prescribed for by a ventilation engineer. The whole subject is of utmost importance in the success of any amusement building; and it is therefore extremely important to procure the most skilled advice obtainable. The movement is in the direction of this improvement, and I can see no reason why anything should halt it.

The benefit to the public, as in the cases of music and lighting, will be double—both direct and indirect. In the first place, the performance will be made more enjoyable as the body is made more easy; and open-air conditions, brought under roof, will profit by the elimination of interruptions by rain. In the second place, builders of mammoth apartment houses have been induced to supply tenants with temperature protection in summer as in winter. As the feature becomes more and more practicable commercially, it will extend to all domiciles regardless of rent standards. There is no reason for disbelieving, for instance, that the philanthropists behind the movement for model tenements in poorer districts will be slow to

add the device. Some day, then, the rigors of the slums will disappear in August as they already have in December. Infant and adult mortality will decrease in measure; and once again the lives and the happiness of men in the aggregate will be grateful for the enterprise and the altruism of the motion picture industry.

OTHER MECHANICAL AIDS

A current half-truth has it that ours is the age of the machine. Such a statement is acceptable only after an inquiry into the mood that utters it. There are dyspeptics, for instance, who mouth this dictum as a sour assertion that we have become "slaves" of a new "tyrant." To evaluate this bitterness properly, one has only to picture some isolated farmer comfortably ensconced on his plow-tractor in June, or happily listening in on distant grand opera in lonely January. Of course, machinery needs tending. So did bows and arrows in the hunting ages of man, or sheep and crops in the agrarian, or looms and lasts in the early industrial. Men gave their time to such instruments then, as they do to the machine now —for a return that grew with each development. Nowadays the average machinist can speed over roads without horses, or listen to voices half a world away. In the old times, kings were content to support people who could tell them such things as fairy tales.

If this is the age of the machine, it is more truly the age of man. Therein lies the whole point: we have an age of instruments because we are a race of users and wielders and creators. Any electrician who feels this is a potential king; any philosopher who denies this is a confessed slave. Machinery is with us, and is not going to be scrapped. The big job for every one is to extend its use, perfect its function, and employ its advantages for the making of a safer, freer, happier existence for all.

By the same token, our industry, though it employs machines, is not a mechanical, but a human force. It derives its high function, not because it operates the projector, but because it employs the projector, and employs it to supply great wants. We do not exhibit an apparatus to a gaping crowd.

We throw pictures on a screen to solace their griefs, to relieve their tedium, to expand their possibilities of enjoyment and their desire to live and thrive.

Now, it so happens that the projector, although the typical and essential device of the motion picture theater, is not the only one that may contribute to the broader purposes of supplying diversion to the public and profit to the management. What these are, the following pages will attempt to disclose:

The discussion of this volume thus far has attempted to emphasize fundamentals necessary for management to control operations, accounting and statistics; the organization and the service that will make satisfied patronage, and the duties of all departments and employees. Considerable progress in every one of these directions has been made through mechanical devices which help to give better service, and also to act as safeguards in many instances. In any operation, mechanical instruments that contribute to the general efficiency should be installed, because they contribute once more to efficiency in helping to economize. Such installations, in the first place, are appreciated by the public and are frequently the means of making the venture more profitable. However, they should not be installed when they take away the personal element of service. For example, a device that would automatically sell tickets to patrons, and in that way eliminate the cashier at the box office, with her smiling "Thank you!" would not be advisable. There are, on the other hand, various automatic machines which enhance service, and which should therefore be resorted to without hesitation.

The engine and boiler room mechanical controls, for instance, may be used to good profit. They automatically stop engines when they have accomplished their purpose, and shut off or control the fire when sufficient steam has been developed. Devices of this type not only are safety appliances, but eliminate waste in fuel, water, and wear and tear on the plant.

Automatic draughts save the labor of a man, beside keeping the steam pressure constant. When the firebox requires more draught, the control is opened of its own accord, until it has accomplished its purpose. Thermostats control the tem-

perature of the theater and the public rooms. They are placed in different parts of the theater and are set at a desired temperature; and these instruments control the apparatus which maintains the temperature.

Registering devices indicate conditions automatically, and make it unnecessary for the engineer to leave his room to verify. Among such devices are pressure and temperature gauges, which register the pressure and temperature so that the engineer may accurately control his apparatus; and voltmeters which indicate the voltage being consumed, and make possible the keeping of valuable operation records. (Water meters have been treated at great length in Chapter XI.)

The highly developed cash register bookkeeping systems, and various counting machines and tabulating machines, in addition to all the mechanical devices of a modern office, are of use to a theater operation, where a great deal of detail is handled. Time stamps and record cards encourage punctuality by showing when employees come and go. When a theater has a large mailing list, addressing and stamping machines are of time saving value.

The signal seat indicator is a recent development that helps to handle large crowds more expeditiously and also to keep seats in use. This is a signal system consisting of a master indicator (Figure 33-B) which is presided over by the captain on the ground floor. Through panel stations placed on each floor, the captain is able to ascertain almost instantaneously how many vacant seats there may be in each aisle on each floor of the theater. Another panel station is located close to the box office as a guide to ticket selling. Ticket machines here help to register the number sold. Such machines are loaded with the tickets of the various price denominations, and discharge them by means of buttons pressed by the cashier. Similarly change machines help to give the right change. These are similar to the ones used in banks, and deliver exact coin change by the manipulation of buttons controlled, again, by the cashier.

Synchronizing devices time the music to the speed of the projection machines. These are clocks which register the

speed of the projection machine. When film is screened for music at a certain rate of speed, it is projected at that rate. Signal devices establish immediate contacts between the stage and the projection room and the manager's office. Dictographs and automatic 'phones help to speed communication among department heads. One of the large organ manufacturers has devised a mechanical attachment that faithfully produces the playing of artist organists. While writing this book, experiments are being made with a reproducing device that may accompany a motion picture, making an orchestra unnecessary. There are many others that may be of great or little value to operation, and management must use judgment in their selection.

The "loud speaker," a public address system, may come into use for the purpose of transmitting musical features from the stage to patrons waiting in the lobby and lounge rooms. Such an installation is in the Paramount Theatre in New York. A new development in "loud speakers" reproduces music more successfully than heretofore. Except for the lack of the personality of the performer, the reproduction is perfect. It also reproduces from a record similar to that of a phonograph.

In recent years there has been considerable development in connection with stage equipment which helps to make the presentation more effective, and which also results in greater efficiency. A valuable aid is the orchestra pit elevator, which brings the orchestra up to the stage level by means of a lift. When orchestras are featured, this appliance gives patrons a better view of the players. A similar apparatus raises and lowers the organ console and the organist as well. Stage floors, too, may be placed on elevators, which saves time and labor for quick scene changes.

The counter-weight rigging system makes possible the quick handling of scenic drops, and one can do the work which formerly required three. The remote control stage switchboard (Figure 6) operates all the lights on the stage and in the theater, through a compact system of buttons, requiring one operator, with the switching apparatus located in the basement.

The installation of a mechanical contrivance is justified only

when its use either increases efficiency or reduces cost, providing it does not lower existing standards. A device, for example, that would indicate to patrons the vacant seats, with the idea of the patrons' finding their own way, would not be in harmony with the true service expected from a first-class theater.

Present mechanical machines, wonderful as they are—probably give only a faint idea as to the development that may be expected in the future. Management should always be receptive and on the alert in this regard, if only to keep abreast of ideal conditions.

CHAPTER XXXII

Law Pertaining to Theaters

As an institution of semi-public character, the theater is subject to government and therefore in many respects is controlled by law. Local ordinances prescribe minima for protection of various sorts, state laws set the age restriction for admittance or employment of minors, and the general statutes by which commerce is ruled apply to our business as to others. Similarly, a theater, in its public or private relations, has rights which it should decidedly maintain in the face of any attempt at deprivation. In other words, operation may be at tangents with law from a variety of angles; and the wisest way to handle the relationship is to look upon it as a reality, make room for it in policy, and employ it to every possible advantage.

There are a great many old-fashioned, narrow-gauge business men who would either decry or laugh at such a procedure. Cock-sure of their ability to administer their own affairs, restless of an expense they deem unnecessary, superstitious in the matters of going to court or confiding trade secrets to an outsider, they bungle the matter of legal advice in a variety of ways. Sometimes they pursue the method of burying the head in the sand, till the tail-feathers are set afire. That is, they ignore a plain condition until emergency sends them running to the councilor's door. Very often, this eleventh hour change of heart comes too late for any good. Even when the adept lawyer can save something from the mess, his success is only part of what it might have been, had he been summoned earlier.

It stands to reason that, in any regard into which financial gain or loss may enter, the ordinary course of common sense would dictate organization for economy and profit. Just as in the case of budgeting, or stock-keeping, the exigencies or

the possibilities of law all come down to dollars and cents. What difference does the medium or the method make? Finance is finance, whether it involves a leaky pipe, an overpaid personnel, a faulty shipment, or a breach of contract. If another's fraud against us were never to cost us a loss, would it be a matter for prosecution for damages?

To put it into a nut-shell, a theater should have a lawyer, not necessarily retained, perhaps, but looking upon the house as his client. He will thus tend to put his best at its service. In the course of time he will become sufficiently acquainted with its needs to offer counsel readily, and even sound constructive advice. From the moment he examines the title of the site, to the day he directs the closing of the sale of the venture, he may be of service pretty constantly, and in a wide variety of ways. He may not merely defend against suit, or prosecute against fraud, but may make clear a dubious clause in an insurance policy, or propose alterations of contract in engaging personnel. In view of what he may save the house momentarily, his fee can safely be looked upon as a reasonable investment.

Yet his financial function is not the sole one. Very often, as a third person, he can secure information or bring about an arbitration better than the party to the dispute. He can, and almost always does settle litigation out of court, and is thus an effective agent of public relations that should be managed privately. The theater, as an institution in the public eye, sensitive to opinion in extraordinary degree, has need of this sort of agency to prevent publicity of the sort upon which criticism may seize with unfavorable unfairness.

I trust that the reader will not misunderstand me in this regard. If I urge the utility of the lawyer here with some emphasis, it is because his possibilities have not been taken advantage of by many hit-or-miss operators, and not because I feel him to be an active, prominent, essential feature of the theater—like a projectionist, for example, or a musician, or an usher. Simply, there is a field for him in all industry; and management should be fortified and guided here as elsewhere.

Prevention is naturally the best cure in most legal problems. Therefore management should understand its legal relationship to the public and to employees. However, the best guide in all such matters is a good lawyer. He can prevent difficulties if his advice is sought when matters of importance are about to be decided. Every theater management of extent is guided by a reputable attorney whose advice frequently is a safeguard against entanglements. Many good lawyers do not see the inside of a court room. Needless to add, neither do their clients.

The law defines the rights and responsibilities of theater operation, and likewise those of the patron. The management must be sure that such rights are safeguarded in the interests of true service, and whenever there is a latitude of a doubt, should decide in favor of the public. Theaters are operated in consideration of the audience, and management need not look to law for guidance in this direction. Business policy dictates the spirit that managements should have toward the trade, and if such a policy is carried through, the people can never have cause for resentment. When a patron has a complaint, it is good policy always to make every effort to comply with his wishes. If nothing else can satisfy him, the manager should never hesitate to refund the price of admission. Frequently a patron protests because he cannot get a seat promptly. On such occasions a refund is most desirable if nothing else will serve to satisfy.

The management may, on the other hand, regulate the conduct of patrons to prevent any form of misconduct, offensive to good taste or likely to bring the theater into disrepute. It follows that any one who violates the regulations, or refuses to pay for admission, or becomes obnoxious, intoxicated, disorderly, or annoying, may be excluded, provided no unlawful means or excessive force is used to accomplish the removal.

Under the United States Constitution and State statutes, all persons are entitled to full and equal enjoyment of admittance to any public place, subject only to reasonable regulations by the management, applicable alike to citizens of every creed, race, or color. In addition to creating a right of action

for damaging the individual, refusal of admission is a public offense, which may be punished by indictment and fine. Various States have various regulations in this respect, but without exception the Court has no jurisdiction beyond fulfilling the statute in that connection. Therefore, the theater management is under legal obligation to admit all unobjectionable persons, so long as there is accommodation for them, and they pay the price of admission.

Management is liable for articles checked by the patron. There is no liability, however, for loss of a wallet, money, or other valuable which may be left in the pocket of a coat, unless specific notice of their presence has been made by the patron. The management is likewise liable for damage to wearing apparel, when the injury is caused by the negligence of employees in the conduct of their duties.

The relation between management and employee is that of master and servant. The general rule makes the former responsible for any accident caused by the latter, if such an event takes place in the course of the employment, and is not caused by willful carelessness or improper conduct on the part of the employee. The management must therefore use reasonable care to prevent injury or accident, but is not liable beyond the principles applicable to the law of negligence. The law of the State governs actions for damages on account of personal injuries. Workmen's Compensation Acts require payment of compensation to personnel when injuries are sustained during employment. "Contributory Negligence" on the part of an employee, or a plea of a reasonable care on the part of employer, do not abrogate liability of the latter under such circumstances.

Employers who contract for services obligate themselves to furnish employment. They are therefore liable, even though they discontinue their business temporarily or permanently, or though the business is forced to discontinue through fire or some other unforeseen act. The contract may however protect the employer against such contingencies; and in such event, there is no further liability on his part. An actual tender of one's services is not necessary when the employer

refuses to continue employment. The type of service also depends upon the contract entered into. A person engaged for a position requiring more than ordinary skill is not obliged to undertake a menial service, and may insist upon performing only in the position contracted for. If the contract provides that the duties be rendered in a specific place or locality, the employee is not required to perform them elsewhere. There is an implied obligation that the employee serve honestly and faithfully, during such time and hours as the business may require. The right to wages does not depend upon performance of services; substantial performance is all that is required, and it makes no difference whether the employer derived value from the services or not.

Many States regulate the engaging of minors. Such regulations prohibit or limit the employment where children are under a definite age, in specified occupations, or where the child's morals may be impaired. In some States it is unlawful to employ children under a certain age without employment certificates. In New York and many other States, theaters are prohibited from employing children under fourteen years of age. There are also other prohibitions against employing (a) females under sixteen years of age in a position which compels standing; (b) the employment of a female within four weeks after childbirth; (c) a lack of seats provided for female employees. These provisions are all subject to regulation by the Department of Labor.

Any employee who finds lost property is entitled to that property if it is not claimed by the owner. It has been held, however, that when a passenger leaves a public conveyance, forgetting to take a package with him, it is not lost property, and the operating company becomes the custodian. The same principles would no doubt be applicable to theater operation, which would therefore be bound to protect the property of patrons.

An employee is only the agent of the employer to the extent or scope of his authority, and only when acting in the capacity of his employment. His responsibility is not fixed by any general rule, the authority being determined by sur-

rounding circumstances. Unless the acts of an employee are authorized, or established by a written routine of employment, or ratified by the employer, the employee is not responsible.

State and municipal regulations for the prevention of fire vary in different communities. (See Chapters VI and XI for related details.)

Municipal regulations likewise govern the operation of taxicabs and control the space alongside the curb adjacent to theater property. They also regulate the parking of cars.

The dealings between theater operators and tradesmen are by express or implied contract, as is the case in any other business. The contract on the part of the operator is made personally or by an agent. Express contracts are those in which the transaction is stated in writing or orally. An implied contract is not expressed, but is presumed by law from the acts of the parties. There must be a consideration of some kind to make a valid and enforceable contract, but this need not be in money; it may be based upon mutual advantages. A contract may be voided because of fraud, duress or undue influence. Such contracts are unlikely in the ordinary course of theater operation. Yet a vaudeville act may represent themselves as well known; if they are not, their contract may be voided because of fraud.

Contracts that violate some existing law or statute, or which are in restraint of trade, are illegal. Such possibilities, however, are not usual in arrangements made between theater operators and tradesmen. It is nevertheless of value to understand what is known as the statute of frauds, which is a statutory provision enacted in most States. It provides that "if agreement, promise or understanding, by its terms is not to be performed within one year from its making, or is a special promise to answer for the debt, default or miscarriage of another person, or is for the sale of goods of the value of more than $50.00, unless it, or some notes or memoranda thereof, be in writing or subscribed by the party to be held liable therefor, or by his lawful agent"—such a contract covering the foregoing within the statute of frauds must be so clearly

expressed in writing, and without abbreviation of description or terms, that it is not ambiguous, is readily understood, and requires no oral explanation of any of its terms. If the slightest testimony is required to explain the terms of the contract, it is void.

Care must be taken in dealing with so-called agents, to ascertain just what constitutes their authority; otherwise, the principal may void the contract as not made by him. In making contracts for the rental of motion pictures, the document is not effective unless approved by the home office of the distribution. This is common practice in the trade.

The mention of distribution harks back to what I said in Chapter XXIV in regard to the lawyer as arbitrator between this branch of the industry and operation. The value of his services here has already been demonstrated in more ways than one. As a kind of agent, he saves time. As an expert, he saves money. As a third party, he saves friction; and as a quasi-judicial figure within the industry, he saves loss of esteem from the washing of dirty linen in the public courts. Moreover, as the result of continued practice, a kind of technique of arbitration is being evolved from recorded precedent. When one considers how overburdened the civil judiciary are by congested calendars, it is easy to see that private disposition contributes the enormous advantages of quick action and amiable outcome.

For the smaller unit, the attorney has equal function in the proper degree. He can eliminate the wrangling which is wellnigh inevitable when disputants come face to face. The other party is usually more restrained and less unreasonable when conversing with a legal representative than when arguing with the person against whom he has a grievance. Then, too, the legal presence has a way of checking undue confidence, or deterring those who become aware of weakness in their position. Finally, because of his contact with professional publications, the lawyer knows of new statutes or decisions which may have meaning for his client. He may thus save the latter from unwitting violation, or prompt him to take advantage

of a newly decreed right. Can there be any doubt that a wide-awake friend of this sort, militant in one's advantage, is a person to be cultivated?

Let me repeat, however, my caution of Chapter XXIV: No expert advisor is to be leaned upon entirely. A specialist is an instrument, not a crutch. There are some legal situations in which the operator should take guidance from an insurance company; and some policies will almost obviate the need of any but passing caution from the friendly lawyer. Management should learn to listen, but never forget to manage.

The same procedure, therefore, is like sane procedure anywhere at any time: Moderation. Balance your needs against your prospects. Don't tell yourself you can get along without a lawyer. You know you can't. Don't run to him with every detail, like a young mother with her first baby. The directing principle is your own interest—as much or as little law as may be adequate and profitable.

CHAPTER XXXIII

The Public: Good Will and Ethics

THE old saw, "Keep your ear to the ground" has an interesting little side-phase, if one is willing to be imaginative for a moment. It seems to raise old Mother Earth to the personality of an informant or an advisor. Coming back to industry again, let us by the same token reconsider the part played by our guests. How can we keep our ear to the ground in our own pasture?

For the public is really the most important expert of all. It is an authority on what it wants, to begin with; and it is the final judge in that regard. For one thing, as I pointed out in a very early chapter, it doesn't want "high brow stuff." The result? No high brow stuff. It doesn't want to see pictures acted by people whose conduct is scandalous. The result? Is there any need to state it?

Such pressure cannot be exerted entirely in a negative fashion. It is true that mere lack of patronage or falling off of attendance is not directly expressive. Furthermore, if people do not applaud a thrilling scene or laugh at a comic one, the criticism is obviously impassive. Yet, though pressure by negation exists, and is powerful, there are more direct ways in which patrons get their wishes known.

They are not always—they are rarely—unresponsive in some way. They very frequently applaud, for instance, or rock the house with vocal mirth. Tragic situations produce the sounds of sympathetic weeping. The swift intake of many breaths is better than clapping as a praise of some realistic representation of peril. Even in the darkened auditorium, the astute manager, with his "ear to the ground," can catch positive reflections of the moods of his audience. And his eyes, accustomed to the dimness, can tell at a glance whether whole

masses of patrons are raptly attentive, or bored to sleep or conversation. Patronage may know it or not, but management is advised.

Especially is this so after the performance, when the crowd streams across the lighted lobby, clear to view. If there are repeated commendations, or even comments, the film has pleased, or at least interested. If the patrons seem merely wearied, or in a hurry to get away, or resentful—something is wrong. Perhaps there will even be a few direct complaints, spoken to or audible to the doorman, the captain, an usher. Do not overlook these. The public is conferring its expert advice, free of charge—if not free of possible loss or profit!

The same is valid in connection with service, equipment, or any other element. If a patron speaks angrily to an usher —why? If he comments sarcastically about the absence of drinking cups in the container—look out! And look out especially for the anger that is repressed, the sarcasm that only the eyes speak. The public is denoting or hinting a priceless appraisal. Some one should be there to listen, to see, to remember, to correct. Contrarily, a pleasant smile, a word of thanks, mean that the patron is delighted with the service or some other feature. Management should approve as keenly as the opposite, and check up in favor of the element that produced it.

Similarly, the house should note its external relations with an eagle eye to advantage. In the operation of theaters, management is brought in contact with many different business institutions as well as organizations of civic and social caliber; and its contact with the public of course is of great importance.

The motion picture theater is the most representative building in many communities and probably entertains within its walls more persons than repair to any other. Over 47,000,000 persons attend picture shows every week in the United States. With such responsibility, its duty and obligation to the public is quite clear. Those who are privileged to operate theaters have within their power the handling of an instrument of great possibilities for good. The motion picture can be made an agent of untold community value, if guided intelligently

and controlled by persons who recognize their moral responsibility.

All this should be an influence affecting the dignity of the motion picture theater. Since these houses are everywhere contributory to the welfare of their communities, it cannot be denied that there is a certain dignity and importance to the profession of theater management. It should continue to be governed by the highest ideals of American business. Therefore the social and industrial activity of the house is of great importance in the community.

The relationship that a theater has with its employees, with the public, or with those it comes in contact with in a commercial sense, is guided by its executives. No business can continue to be successful unless its management is certified by the highest ideals and is inspired by the highest ethics. A great deal has been said and written about business ethics and high idealism in our contacts; and that is good, because to aim high is the first step in hitting the mark.

Business associations throughout the country have contributed much to bringing a higher fairness to business; and an industry involving the operation of theaters, particularly because of its contact with public opinion, can profit much by being guided by this elevated standard. Every one connected with operation is under obligation, not only to himself, but to the entire industry, to bring discredit to the industry in no way. Culpable action of the individual is a reflection against the entire group. As a business grows bigger and of greater importance, its method of operation develops a higher standard. In every field there are a few who are ready to disregard the established standard for personal gain. Such unethical procedure is a menace, not only to the welfare of theater operation, but to that of any industry. The leaders owe it to themselves, in the interests of self-preservation, to do what they can to enforce the practice of the golden rule—do as you would be done by. No mercantile transaction is moral unless both parties to the act profit. Eventually there will be one or more associations in the industry of theater operation that will be empowered to establish a written code, which will guide the veterans as well as the new entrants. Such associations

will help to keep the industry in the proper light before the public and to secure its warm support in enforcing meritorious standards. The production and distributing phases of the motion picture industry have already accomplished much under the splendid guidance of Will H. Hays, and a great deal may be expected from future development in the same direction.

A code of ethics is not a set of rules, but should rather be looked upon as a creed: something that we are privileged to carry out. It is up to the leaders in this industry to point the way in giving the highest standing to their business, because an industry generally derives its methods from those who are high up. The guidance of unselfish leadership will emphasize the very important part that the operation of theaters plays among people elsewhere—that in order to continue to enjoy the support and respect of the public, the industry must be conducted on integrity, confidence, service above self, and benefit to all.

The relation of the theater to the public, and its responsibility to its patrons, must be recognized by management, in the fulfilling of all obligations to its audience, and in maintaining a standard of operation respecting all laws and regulations in such style as to prevent unfavorable criticism. There never can be the least excuse for misrepresentation in advertising, no matter how slight, and every effort must be made to inspire favorable publicity from every possible channel.

Management should keep in close contact with every civic organization through membership, taking an active part in its affairs and also coöperating with every worthwhile civic, social and business event. The Chamber of Commerce, Rotary, Kiwanis, Lions and other local associations are brought in close touch with theaters because of events which they arrange periodically. Every valid public undertaking should be supported whole-heartedly. Management will use every possible means to advance the interests of theater operations, and create the best understanding of this business. Such active contacts will do much to make friends and to be of material value in attacking attempts at unfair legislation. In recent years those in public office have shown a fuller appreciation of the important niche the motion picture theater fills in

community life. Those within the industry have demonstrated that they can conduct their business without outside interference, and the spread of censorship regulations has been arrested and found unnecessary.

Unfair and unjust taxation has been eliminated in every State except one, and the Federal Government recognized the essential necessity of the motion picture, by early withdrawal of war time taxation.

In conclusion, and at the risk of being dubbed a sentimentalist, I have one summarizing admonition, or perhaps plea, to address to the individual manager. I realize that what I have to say is liable to misconstruction, oversight, or even ridicule. Yet I am emboldened to speak for the sake of those whose insight and character will give my words the proper response, and for the sake of a great, though simple truth.

I have repeatedly urged the manager to take advantage of every possible adjunct of success, within or without his walls, within or without himself. I have urged the utilization of publicity, of service, of budgets, of lighting, of music, of advice. I have pointed out his individual resources—intelligence, effort, efficiency.

He has still one more organ of equipment to which I have not called his focused attention. He has a heart. He is human. He wants others to treat him well, not only because there's money in it, but because it makes him happy. Well, then —let him go and do likewise. The operator who, deep down in his emotions, has a sympathy and an affection for the thousands who throng his gates, who feels for their longing to play and to relish life, who respects their innate wish to be respected and dealt with fairly—there's the man whom fate has marked with a star.

He need not be a silly fool, flinging his competence to the gutter. If he is, his service is limited by his folly. He may, indeed be as shrewd and acute as the next, with a time for his ledgers and his inspections just as surely as for the joy of his guests. The more practical he, the surer his extent and usefulness of service.

But if, like any healthy child of God's bounty, he knows that he has a heart that enjoys pleasure in its own way, he

will seek to give it full enough swing to enrich his own life as nature urges. And such a man, moved at times with a sane love of his fellow men, needs no urgence to ethics, no light to good will. He will develop the one in his daily acts; he will draw the other as the North Star holds the trembling needle of the magnet steadily in a line that points always one way.

It may be said that a man like this is born, that he is not made; that no human power, including his own, can change the constitution of personality. My own answer is that there is no man who in some measure does not match the description. There is no mortal without some degree of group feeling in his bosom. If anything, kindliness is more universal than brains; and if the potentialities of the latter may be matured to greater richness, why, so can the better emotions be mellowed by willingness and self-study and effort and time. If it is possible for people who are inimical at first, to become friends after a while, then it is possible for a hard-headed business man to become fond of those who contribute to his success. Let him regard them earnestly, see their merits, understand their hungers, and he will come to a wish, in the end, to serve them because he likes them. He will be as loyal to them as they are to him.

However, whether from impulse, or from calculation, or from both, he must never cease to study and to cater to them. In them he finds the occasion of his existence as a business man, his prosperity as a man among his fellows. Their needs are his, their preferences must be his, their instincts must be his responsibility to unearth, examine, gratify, direct. From them he can learn much negatively and positively, directly and indirectly. They can be his soundest advisors, his surest, though his least vocal guides. He can never learn too much from them, never enough. If he lived one hundred years, the babes of the newest generation could lesson him still. They—the people—are the basis of his industry. And if he is wise—and if he is big-hearted—let him "keep his ear to the ground!"

Part VII
Conclusion

CHAPTER XXXIV

The Paramount Theatre and Building

NO undertaking in connection with the motion picture can give the reader a better idea of the progress of this industry than the completion of the Paramount Theatre and Building. It was conceived by Adolph Zukor, whose leadership established the Paramount Famous Lasky Company into one of the principal factors of the fourth industry of the country. This theater and building stands to-day at Times Square, New York City, fittingly called "The Crossroads of the World," as a monument to Adolph Zukor and his associates. The Paramount as a theater is conclusive; it is truly one of the world's super-theaters, not only in architectural treatment and appointments, but in its service, atmosphere and location.

To the casual observer it would seem that a miracle had been wrought in the building of the Paramount Theatre. It was in November, 1925, that the drills began boring into the solid rock for the foundation of this magnificent structure. Within twelve months, on November 19, 1926, the Paramount Theatre, as a completed project with every department functioning to its fullest extent, its organization complete, opened its doors to the public. Truly an unusual feat—to complete this, one of the finest of all theaters, with its four thousand seats, in so short a time. Toward its accomplishment, the architects, C. W. and Geo. L. Rapp, and R. E. Hall & Company, engineers, spent over four years with the writer, studying, planning and erecting the structure.

Some years ago, Mr. Zukor conceived the idea of erecting a fitting home for Paramount on Broadway, and the Putnam site was purchased with that end in view. As the plans for proceeding with this project matured, and because of more

important affairs, which required Mr. Zukor's attention, it became impossible for him to give this project the time necessary to handle the details. This work was turned over to a building committee, of which I was so fortunate as to be elected chairman.

The committee engaged C. W. and Geo. L. Rapp as architects because of their experience in the field of theater architecture. Many plans and designs were rejected before the final plan was accepted. In addition to the ultimate drawings, a scale model of the theater was built, complete to the smallest details. This was studied carefully, with the result of many effective changes.

The financing was arranged by Mr. Adolph Zukor and involved an underwriting of ten million dollars. The value of the completed building, together with the land, exceeds sixteen and a half million dollars. It is interesting to note, and it is a great tribute to Mr. Zukor and the Paramount Famous Lasky Corporation, that the underwriting was undertaken by Kuhn, Loeb & Company. Up to the present, it represents the only real estate mortgage bond issue that has ever been undertaken by this international banking house.

The Paramount Theatre and Building has since become a famous landmark. It dominates Broadway from Madison Square to beyond Columbus Circle. Its architecture and height are such that the building stands apart from all other structures. As one approaches Times Square, the dominance of the Paramount Theatre and Building arrest the attention of the observer. The architecture is that of the French Renaissance period, the lower five stories being of Indiana limestone, carved in heavy relief. The structure occupies the entire block on Broadway between Forty-third and Forty-fourth Streets, and is forty stories in height. The upper part of the building towers skyward in eight set-backs, and is a good example of modern architectural treatment influenced by the zoning act, which governs the erection of high buildings in the City of New York. At night, these set-backs are illuminated with more than one thousand indirect reflectors, creating an unusual and attractive effect.

On top of the tower is a huge illuminated glass globe about twenty feet in diameter, signifying the world conquest by the motion picture, and topping the entire structure. This globe is illuminated at night. When the hour strikes in the tower clock, the white light will leap out and a red light will flash the hour. There also is a system by which different colored lighting may be flashed for specific events, such as to announce results at elections. This light can be seen for a radius of many miles.

Huge illuminated tower clocks are placed on each side of the tower, approximately four hundred feet above the sidewalk. An observation tower with north and south balconies, enclosed in glass, is provided on the top set-back. The view from this height at night is most unusual and of intense interest. The tower is reached through the office building entrance.

The façade of the building from the floor to the tower is faced with a smooth-surface buffed brick, with copings, cornices, and ornaments of Indiana limestone. Of special interest is the unusual treatment of the back or stage wall on Forty-fourth Street which, breaking away from traditional practice of severe and plain treatment, has in this case been treated architecturally, and through the use of handsomely carved Indiana limestone and bronze frames, has resulted in a wall of very attractive design and utility, enhancing the appearance of the street, rather than depreciating it. The entrance of the theater is emphasized by an arch five stories in height, built in with glass and illuminated indirectly from a carved stone frame. A magnificent bronze marquise electrically lighted shelters the entrance itself. The details of this lobby remind one of the craftmanship of the old masters who wrought their designs patiently on the anvil. It prepares one for the beauty to be revealed after passing through. Electric signs with changeable lettering for changing attractions are built into the marquise. No upright signs are erected on the building, which is a departure from the usual custom. In contrast to the great number of electric signs, this building stands

out in its magnificent simplicity. In fact, because of the absence of signs, it becomes all the more prominent.

Bronze frames on both sides of the theater entrance for announcements may be lighted in three colors, working on dimmers if necessary. Different colors are used to emphasize the art posters. The box office of bronze is in the center of the door-ways, and two additional box offices in the ticket lobby make possible the handling of large crowds.

As you enter through the front door, you are faced by a semicircular colonnade of strikingly veined marble columns, supported on a black and gold marble base. This marble base is approximately one story in height, and above this is a hemispherical dome of gold, the top of which is fifty feet above the floor. The opposite side of this room is formed by a tremendous glass window opening to the street. A gorgeous bronze and crystal chandelier hangs from the center of the highly ornamented dome, and is supplemented by smaller chandeliers between the columns and brackets of similar design. In daytime this lobby is bright with sunlight; while at night, passers-by on Times Square are attracted by the brilliancy of the lighted room as seen through the giant pane. Color is added by the hangings between the columns and at the window.

Passing through the entrance doors, one finds oneself in the Hall of Nations. From this a stairway of marble and bronze leads to the upper floors. On the opposite side of the room there is laid in the wall a collection of stones from various parts of the world, thirty-seven in all, which were collected through the Foreign division department of the Paramount Corporation. Each of these stones has a special significance. In many cases they were officially presented by the Governments of the foreign countries. The story of each stone is told in an interesting manner by means of bronze tablets and descriptions. The stones themselves are particularly significant because of the evidence they show of the interest which the erection of this building created in foreign countries, and especially among the employees of Paramount Famous Lasky Corporation in far-off lands. In this Hall is located the Information Bureau, a new feature in theater operation. It is

FIGURE 31
Auditorium, Paramount Theater

felt that this Bureau has become of as much importance to the public as in other institutions, such as great railway terminals, since a large proportion of the Paramount Theatre patrons are transient visitors to the city.

A feature of the Hall of Nations is a bronze plaque of Thomas A. Edison, who invented the motion picture film, the camera, and the kinescope—the foundation on which the motion picture industry was built.

Through a broad archway one now gets a vista of the Grand Hall, which is one hundred and fifty feet long, and forty-five feet wide, with a ceiling height of fifty feet. The dome ceiling is supported by massive marble columns. At the opposite end is a grand stairway of marble, widening up to the mezzanine landings. Located on this stair landing is a marble fountain, which serves as the base of a fine piece of sculpture. Behind the stairway are located the elevators which are arranged to carry passengers to all levels of the theater.

The bases of the columns rest on the mezzanine floor. From the mezzanine down, the entire room is lined with Breche-Centella marble, with panels framed in black and gold marble. In order to secure the quantity of the marble required, it was necessary to open up a quarry in Italy that had been closed for forty years. At one side of this Hall there are exit doors opening to Forty-third Street; on the opposite side are the openings to the orchestra foyer. These openings are fitted with massive bronze gates. Above and between the columns, mezzanine floors form balconies which overlook the Grand Hall. Four bronze and crystal chandeliers are the principal source of illumination, supplemented by brackets of harmonizing design.

The ceiling is ornamented with a center panel representing "The Spirit of Light." The center of interest is a blazing golden sun, from which emerge allegorical figures of four horses of gold, forming in clouds of gold. The sky blends (at both ends) into a deep blue, from which jeweled stars twinkle. Decorative panels on either end, and heavily ornamented gold panels, complete the frame of the ceiling.

A lounging room for ladies and gentlemen in the basement is reached from either end of the Grand Hall through marble

stairways. This lounge is the Elizabethan Room, and is richly furnished in that period. The walls of this room are paneled in walnut, to the ceiling.

Other rooms leading from the Elizabethan Room are the College Room, a men's smoking room, where the emblems of the representative universities help to form the decorative theme. The Chinoiserie (Ladies' Smoking Room) is exquisitely done in Chinese, with French influence, both as to design and furnishings. The Venetian Room (Ladies' Cosmetic Room) is an unusual feature and is complete in every detail. Other public rooms are Peacock Alley, the Club Room, the Hunting Room, the Jade Room, the Powder Box, the Marie Antoinette Room, the Music Room, the Colonial Room, and the Empire Room. These rooms are unusual, not only in respect of design, but of appointments and furnishings. They are so totally different, one from the next, that they excite a most unusual amount of comment. Austrian hand-tufted rugs designed especially for these rooms are the floor coverings, with borders of rare marbles.

A feature of interest is a special installation of amplification which brings into the Grand Hall, and other rooms adjoining, the music played on the stage, as well as the organ and orchestral music, as desired. The purpose, of course, is to entertain the waiting crowds.

A spacious Music Room overlooking the Grand Hall is approached from the landing of the main stairway. Not only is this room decorative, but serves the useful purpose of affording a place where concerts are given by a string orchestra, and vocal artists, again for the purpose of entertaining the waiting throngs in the Grand Lobby. Leading from the Music Room is a promenade entirely surrounding the Grand Hall on the entresol level, so furnished as to afford waiting and resting space for the patrons.

The design of the auditorium is such that, despite the fact that it seats virtually four thousand persons, there is a feeling of intimacy. (Figure 34.) An attractive feature is the introduction of a mezzanine floor, which affords about four hundred seats, only slightly overhangs the rear seats of the

orchestra, and extends over the side walls of the auditorium, forming an almost perfect horse-shoe in shape. This gives an air of spaciousness to the whole orchestra which is not possible otherwise. In addition to the usual side exits from the balcony, there have been introduced spacious vomitories emptying from the center of the seating areas, directly into the mezzanine, overlooking the corridors of the Grand Hall. There is over an acre of floor space devoted exclusively to entrance and exit passages.

The design of the auditorium is treated in the French Renaissance spirit, with the color scheme of ivory, rose red, and turquoise blue. The ornamentation has been particularly studied for scale, so as to be proportionate to the side of the auditorium; and although the auditorium is ten floors in height, the architects have achieved an intimate effect.

The main ceiling is so designed as to afford a "Gallery Promenade" above the cornice of the main dome, from which patrons can view the entire auditorium. The main panel over the sounding board will be emphasized by a sculptured design in low relief, representing the Spirit of Music.

Special attention was given to the decorative treatment of the lower part of the theater under the balcony. This portion of the auditorium is generally neglected and ordinarily does not lend itself to effective treatment. After considerable study, a series of arches, enclosing the entresol floor, and around the orchestra, were developed. These arches are treated with three circuits of indirect lighting (red, amber, blue), enclosed in crystal screens which reflect the light. In addition, the front of the entresol balcony facia is treated with a continuous design across the front, done in crystal, which is illuminated by indirect light from a trough, as well as by exposed lighting. Indirect lighting in three colors is installed around the stage proscenium facia, the organ grill frames, the soffit of the balcony, the main ceiling, and the side walls as well. These are supplemented by bronze and crystal fixtures which hang from the ceiling along the side walls. There also are huge brackets of bronze and crystal which are hung between the side arches.

The drapes are red and gold, done in a figured satin damask, and are hung in the archways and organ arches. A fine velvet and silk valance, heavily embroidered in gold, is hung from the proscenium arch, with curtains to match, trimmed with a very ornate galloon, and hung with a red silken fringe. The opera chairs have been especially designed and are upholstered with a high grade mohair of appropriate design. The ends of the chairs are equipped with aisle lights which are embedded in the design of the seat frame. The wall coverings are of a special damask, designed specially to blend with the decorative effect, and are after an old museum piece of tapestry at Versailles.

The orchestra pit is designed to hold an orchestra of seventy, and can be raised and lowered on an elevator. This elevator travels from a point seven feet below the stage level, up to the level of the stage. The stage footlights are of a disappearing type so that the platform of the orchestra pit becomes the apron of the stage. The platform of the pit is mounted on a carriage, and the entire carriage with the full orchestra can automatically roll on the stage, leaving the apron, on which artists may perform in intimate contact with patrons. The organ console is also on an elevator at one end of the pit. The console is artistically carved in white and gold. All elevator controls are operated from the orchestra leader's or the organist's stand, and these controls are so arranged as to be duplicated from the stage switchboard. All of these elevators are worm driven and electrically operated.

The stage is equipped with every modern appliance, and also enjoys a double system of electrical elevators in place of the usual type of stage traps. The rigging is of the full counterweight and track system. The fire curtain is of the rigid frame type, having a steel frame, covered on two sides with asbestos board, and is motor driven.

The stage can also be stepped, platforms may be formed, scenery may be made to disappear, etc. All stage lighting is front and side bridges, which is a new feature in theatrical illumination. This is the only stage in the country with mechanically operated footlights.

The back wall of the stage is plastered to form a cyclorama, which acts as a sounding board and makes possible unusual service effects. The switchboard on the stage is of the remote control, full master type; every light on the stage and in the auditorium is controlled on this board, with dimmers on each circuit.

The organ is one of the largest orchestra unit organs ever built. The grills are done in wrought steel, crystal and illuminated glass. The design of the grill lends itself to very unusual lighting, representing clusters of fruit and flowers, which may be lighted in four different colors. Underneath the organ grill archway are two handsome fountains behind which is a background of gold mosaic.

Particular attention was paid to the efficient housing of the production department, as well as the comfort of the artists and personnel of the theater. Among the novel features are rehearsal rooms, which are replicas of the stage; floor screen rooms, which are really miniature theaters; and executive offices for the operating officials. An unusual feature is an organ rehearsal room, where pupils are taught organ playing by expert teachers. Rest rooms, and dressing rooms with shower baths, are provided. A music library, three floors in height, with rooms for scores, is a complete unit.

Special concern has been paid, likewise, to the design and construction of the ventilation and air conditioning (refrigeration) system. In general, the installation is what is known as the down feed system. The air is brought in through openings in the ceiling and drawn off at the floor, by the use of blowers and fans. In certain parts of the building, such as corridors and passageways, the air is introduced through grills in the side walls. By a complete system of ducts, fresh air is delivered to all parts of the auditorium and to each room and space. All the air brought into the house is passed through a washer. In the summer-time, the temperature of this water is reduced by refrigeration so that a temperature reduction is secured. The washers used are of the dehumidifying type; and automatic controls are installed, which make it possible to maintain a uniform temperature and a constant relative

humidity under any operating conditions. This plant is divided so that there are separate controls in different parts of the house; for instance, there is a separate system supplying the Grand Hall, so there can be a positive control of the air in this room when it is taxed to capacity.

The furnishings of the theater are in keeping with the different periods expressed in the various rooms and the highest type of quality is maintained. Art objects of value and interest, together with a large collection of fine paintings, are placed at vantage points.

The design of this theater is one of the last works of the late C. W. Rapp, and it is regrettable that he could not have lived to see the completed result, which has been acclaimed by many as being one of the world's finest theaters.

. . . . . .

When the opening night was announced, there was a demand for tickets impossible to gratify with a week of ordinary performances. Admittance, of course, was by invitation only; so that the thousands who came unsupplied with the lucky pasteboards were forced to postpone their initial acquaintance. So great were the crowds that multiplied the usual foot-traffic of Broadway, that a double cordon of police was thrown about the theater, to keep the inquisitive moving along, and to prevent an emergency from congestion. Those who witnessed no more of the opening than this, saw a panorama without equal in the history of the Great White Way, and one not likely soon to be duplicated. Yet so carefully had preparations been planned, that not only was there an utter absence of the accidents attendant upon such functions, but also the excluded tens of thousands were gratified to the extent of a good view of the gorgeous lobby in passing.

Nation, State, and city, and the army and the navy, sent representatives to the function. The Mayor of New York, Hon. James J. Walker, attended in person. No branch of the industry was absent, from the renowned stars, to many of the routine workers. A carefully apportioned invitation list brought delegates from every center of educational, fraternal, financial and social life. Once again was it demonstrated that not only

the barn-like crossroads "movie," but the great metropolitan temple of the photoplay, is a Mecca of community interest. The many guests were naturally more absorbed in the compelling features of the structure, which they were viewing for the first time, than in the excellent performance provided for the occasion. This opening night was more than a theatrical show. It appealed to a significant cross-section of American attention as a moment of climax, a high level in industrial and institutional growth. A business that could show such concrete proof of eminence had gone far. We who witnessed the event were truly aware of participating in an evening of history.

For what must not have been the memories, the conclusions, the emotions of Thomas A. Edison—Nestor of American wizardry in subduing wayward elements to mortal purpose—when he stood among the beneficiaries of his genius, receiving the thunder of their plaudits, under a roof more gorgeous than Cæsar's? Veteran of a thousand battles, with the riddles of existence, bringer of light into darkness, who made the voice immortal and taught a film to spin romances for the eyes of millions—here was an hour of consummation for him, Prometheus of a newer race, in a day still ours. Everywhere his eye rested, it perceived how eagerly the latest of the arts had joined hands with the most novel in science.

Think, too, of Jesse L. Lasky, crowning the lifetime of a master-showman with this glory of realization. For many years he had vibrated the theater's existence with the magnetism of his ceaseless talent. In maturity he had crossed a Rubicon of venture into a new realm. Many a time his product, long gone from the directing hand, had roused or soothed the passions of millions throughout our globe. That night he stood amid the representatives of an entire humanity and heard the thanks of countless, far-off audiences ring in the cheers of this selected group.

And Will Hays—the statesman, the governor, the arbiter of his guild—shared in the glow of an achievement wrought not merely by a corporate business, but by an organ of public life, an artery of its warmth and its emotions close, close to

its very heart. His level head had handed down decisions; his strong hand had dismissed the unworthy and welcomed the fine; his splendid impartiality had conferred unquestioned public approbation in the very hour when danger threatened. He could see the soul and the spirit of his great endeavor shine as beautifully as the new House of Living Light that embodied it.

Adolph Zukor. Pathfinder in the wilderness of unprecedented endeavors. Disentangler of cross-purposes in the conflicts of an age untutored. Master Workman. Conspicuous for the industry of the servant, the brain of the leader, the heart of the lover of humanity. What song sang in his bosom on the day when he threw open the doors of his house, our house, the house of man that seeks respite and new courage in the midst of groping and frustration!

None who attended could have been without at least one instant of discernment and elation in the presence of achievement. Those who merely enjoyed the occasion had their own brief insight into the background of hope and plan and effort. Those who, like the author, had played a part in the preparation, were rewarded by continuous delight in the recognition of countless aims realized and gratified. Each detail had a history; each stone could tell a tale.

Now the imposing whole stands, as for many decades it will continue to tower, majestic above the swirl of the Uptown Wall Street. The multitudes that march by, will slow their pace a moment under the giant marquise, or turn to enter the gleaming Hall of Nations. Another reality, a fresh glory, added to the life of the metropolis—and the gift of a new industry, a new art, a new humaneness.

CHAPTER XXXV

Review and Forecast

THE writer is almost ready to lay down his pen. He has searched his memory for some perhaps forgotten crumb of experience, his knowledge for some morsel of information. He believes that he can find none further that will be pertinent, useful. Fact and precept, such as he knows them, he has uttered to the full. The subject is new, and only one man's lore is here set forth; yet he knows that his connection with the reality he speaks is of many years, and he believes his view is comprehensive. Certainly, he has not refrained or stinted the expression. Therefore, to repeat, the task is nearly done.

There remain, however, two acts of solicitude, two finishing touches. A work that requires so many chapters involves equally numerous divisions. These have been resolved, in the telling, into a kind of unity, within each, and from each to the next. Yet the reader, concentrating now on this phase of operation, now on that, may wish before he puts the volume down, to gather all threads into one knot of comprehension, for the better grasp of memory. Hence—a résumé.

Similarly, the pages we together have turned, have often been livened with a touch of history, the biography of a new force in life. These memoirs are of an existence not stilled in the past, but even to-day pulsing with vitality. Now, life has its own dimensions in terms of time. The past with its depth, the present with its length, form the base from which the height of the future expectancy is ever rising. While a man lives and grows, biography looks forward. And what will it be with us?—ten, fifty years from now?—a century hence? Who can resist squinting into that near-and-far conundrum, that alluring impenetrability? Hence—prophecy, or at least conjecture.

Like Janus of old, then, this chapter will turn its face now rearward, now forward. First to the rear, since, though the delights of to-morrow may make us too impatient to remember yesterday, the remembrance of yesterday will steady us as we raise our glances to the radiance of what is to come,—all the more sweet for the teasings of a brief delay. Let us, therefore, first retrace the way.

REVIEW

In Part I, the author sketched in his design and its background. He announced in his first chapter the aim of composing a practical guide to the procedure of theater management, a text based on experience and planned for ready utility. To this prospectus, he added a blueprint of the structure of the volume by outlining the sections. Before plunging into consideration of these, however, he rapidly surveyed the entire industry in Chapter II. He explained the three great branches of production or manufacture, distribution or sales, and operation or exhibition; and he narrowed his focus to the last, as comprising the domain of his interest.

Then, since he wished the reader to see with the eyes of the operator, he devoted Part II to management and organization. In their order he thus dealt with the broad outlook to the public (Chapter III), with the splitting of control into departments and functions (IV), with the supporting personnel and the methods of supervision (V), with the related question of safety as a prime aim in the industry (VI), and with matters of house management (VII), and training of material for managerial status (VIII). Thus the conduct of the business by the executive served to strike the dominant note.

Because the operator might build, or must in any case find housing, Part III took up the questions of plant and structure. Chapter IX narrated the story of the creation of the physical house. Chapters X and XI considered the fixtures that must go into it: the first, the general structural equipment; the second, all apparatus relating to fire and water.

Now we were ready to turn attention to the strictly human mechanism, and Part IV attended to the matter with an exposition of personnel and routine. The arrangement of chapters

was as follows: XII, the general function of subordinates; XIII, the house staff; XIV, the production staff; XV, the housekeeping attendants; XVI, the clerks of the counting room. As a sort of summary, two further chapters of survey were added to take care of the important matters of conferences (XVII) and employment (XVIII).

Thus far, we had seen the manager tutored in organization and control, possessed of a fully equipped building, and aided by a trained corps of workers. He was therefore free to grow and expand as a financier. So Part V began with a bird's-eye view of monetary considerations (XIX), and went on to deal with the routine advantages of the budget (XX), control by weekly and monthly statements (XXI), purchase, inventory, and stock (XXII), and insurance (XXIII).

Because of increased capital, the venture was therefore in a state to improve its elements or to add new features. The miscellany of auxiliary and contributive factors was brought together in Part VI. Since each of the subdivisions here was known to be the field of the specialist, Chapter XXIV offered general counsel on the point of expert advisors. The next three chapters (XXV, XXVI, XXVII) turned to the large question of attracting patronage, and examined in order the topics of advertising, the lobby, and color and lighting. The entertainment itself became the theme of the next three chapters, on music (XXVIII), on special films (XXIX)—the short subject and the road show—and on stage presentation (XXX). Chapter XXXI, dealing first with the apparatus of refrigeration, concluded with an explanatory list of many other mechanical devices. The legal problems and procedure of the theater (XXXII) provided a view of operation within civil government. And, as a natural transition and a logical terminus, Chapter XXXIII dealt with ethics and good will in relations with the public.

So, the text came to its end as a manual. But how reunite the fragments and fuse them into a similitude of the living reality? A concluding part was needed—Part VII, the present one. Its first chapter (XXXIV) has vivified the separate lessons of the book by gathering them into a concrete symbol

—the Paramount Theatre. And its current pages, hastening to the close, ring down the curtain. We have reviewed the progress of our journey as from a high place; and now, from this peak, Chapter XXXV turns to gaze into the land of still-to-come!

THE FUTURE

The outlook for the motion picture industry is promisingly important. A new and bigger future stretches beyond our vision. One would be indeed a seer to anticipate exactly what time holds forth in the type of pictures that will be produced, and how they will be affected by modern invention. Already, we have seen the successful application of sound—to visual images. This is but one indication of the progress that may be expected in the mechanical field of our endeavor. The Vitaphone, for example, has given an uncanny reproduction of voice and music, and there are several important organizations now zealously at work endeavoring further to perfect sound synchronization. Such apparatus eventually will successfully replace the questionable music played by orchestras in small theaters in communities where capable instrumentalists are not now available. It will prove a boon to that type of theater to be enabled to give to pictures a splendid music accompaniment by talented orchestras at a cost probably less than that of the usual mediocre musicians. The possibilities in this respect are tremendous. Music in its very best mood, played by orchestras of symphonic proportions, and world famous artists and operatic stars rendering great works of genius, may be brought to theaters in the most remote hamlet.

Entirely new entertainment angles arise daily in connection with the possibilities of such a device. In all likelihood personalities that lend themselves particularly to this invention will be developed in much the same way that the radio has created a type of talent that fits particularly on the air, and just as motion pictures, themselves, have created personalities that are adaptable for the whirling film.

The process of synchronizing sound in motion pictures offers a new type of presentation for many theaters that have previously depended entirely upon the photoplay alone. When it

is entirely perfected, this mechanism should go a long way toward the fuller uplifting of the industry, because of the possibilities presented in the establishing of higher music standards in the type of theater that previously was limited to the music obtainable by performers of indifferent talent. (Figure 35.)

Fine progress, likewise, has been made in motion picture photography which, aided by ingenious lighting, is able to catch the very mood of almost any scene depicted. And scenes have been photographed that have in themselves elicited applause. Each year will show continued progress in this respect. Color photography, too, will probably be made more practical, and will serve to enhance a certain type of motion picture, although experts are agreed that photoplay photography does not require color to make situations of greater value.

At the present time no process of color photography has been developed which photographs the colors of nature directly upon the film. Most of the methods depend upon artificial devices, such as color filters or colored media, which reproduce by color mixture. With this method tints cannot yet be reproduced with fidelity; however, some very satisfactory results have been attained. And further progress will be made as ingenuity finds the means.

Color photography research is leaving the old stereotyped lines, and is branching out into more fundamental fields, so far still with but partial success. The inquiry must reach a higher state of perfection before it can be very useful in feature length photoplays. Though it has its place on the screen, the color sequence cannot take the place of monochrome or black and white, at least at present. The shades now used do not blend. They are hard and metallic. They must be more properly balanced, and more convincing, before they can compare with present black and white standards. Yet the employment of colors is useful in travel pictures, fashion displays, and in very special purposes of the same sort. At some future time it may be developed so that it will supplant the black and white completely.

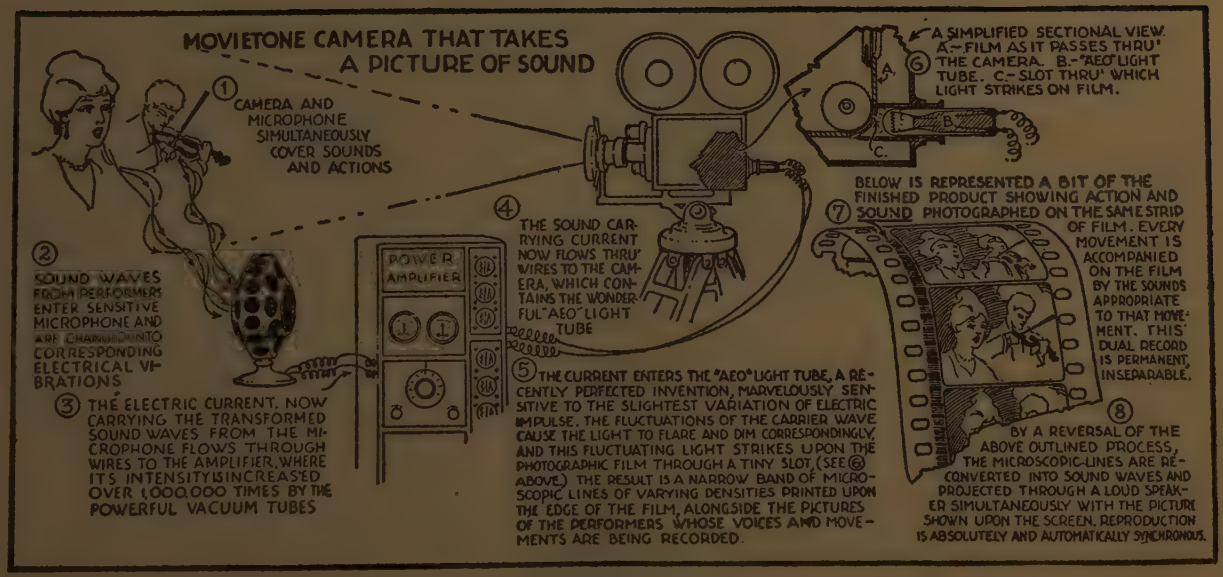

MOVIETONE CAMERA THAT TAKES A PICTURE OF SOUND
1 CAMERA AND MICROPHONE SIMULTANEOUSLY COVER SOUNDS AND ACTIONS
2 SOUND WAVES FROM PERFORMERS ENTER SENSITIVE MICROPHONE AND ARE CHANGED INTO CORRESPONDING ELECTRICAL VIBRATIONS
3 THE ELECTRIC CURRENT, NOW CARRYING THE TRANSFORMED SOUND WAVES FROM THE MICROPHONE FLOWS THROUGH WIRES TO THE AMPLIFIER, WHERE ITS INTENSITY IS INCREASED OVER 1,000,000 TIMES BY THE POWERFUL VACUUM TUBES
POWER AMPLIFIER
4 THE SOUND CARRYING CURRENT NOW FLOWS THRU' WIRES TO THE CAMERA, WHICH CONTAINS THE WONDERFUL "AEO" LIGHT TUBE
5 THE CURRENT ENTERS THE "AEO" LIGHT TUBE, A RECENTLY PERFECTED INVENTION, MARVELOUSLY SENSITIVE TO THE SLIGHTEST VARIATION OF ELECTRIC IMPULSE. THE FLUCTUATIONS OF THE CARRIER WAVE CAUSE THE LIGHT TO FLARE AND DIM CORRESPONDINGLY, AND THIS FLUCTUATING LIGHT STRIKES UPON THE PHOTOGRAPHIC FILM THROUGH A TINY SLOT, (SEE 6 ABOVE.) THE RESULT IS A NARROW BAND OF MICROSCOPIC LINES OF VARYING DENSITIES PRINTED UPON THE EDGE OF THE FILM, ALONGSIDE THE PICTURES OF THE PERFORMERS WHOSE VOICES AND MOVEMENTS ARE BEING RECORDED.
A SIMPLIFIED SECTIONAL VIEW. A.- FILM AS IT PASSES THRU' THE CAMERA. B.- "AEO" LIGHT TUBE. C.- SLOT THRU' WHICH LIGHT STRIKES ON FILM.
6
A.
B.
C.
BELOW IS REPRESENTED A BIT OF THE FINISHED PRODUCT SHOWING ACTION AND SOUND PHOTOGRAPHED ON THE SAME STRIP OF FILM. EVERY MOVEMENT IS ACCOMPANIED ON THE FILM BY THE SOUNDS APPROPRIATE TO THAT MOVEMENT. THIS DUAL RECORD IS PERMANENT, INSEPARABLE.
7 SOUND
8 BY A REVERSAL OF THE ABOVE OUTLINED PROCESS, THE MICROSCOPIC-LINES ARE RE-CONVERTED INTO SOUND WAVES AND PROJECTED THROUGH A LOUD SPEAKER SIMULTANEOUSLY WITH THE PICTURE SHOWN UPON THE SCREEN. REPRODUCTION IS ABSOLUTELY AND AUTOMATICALLY SYNCHRONOUS.

FIGURE 35

Fox Case Movietone

Similar improvement can be expected in ordinary films, which may be replaced by stereoscopic films. Some progress has been realized in this field of plastic projection. Stereoscopic effect has been obtained by projecting two different colored images on a grid screen, the bars being of one color, and the background of another. The eye sees one picture focused on the near bars, with another dimly suggested in the distance.

Other stereoscopic effects have been obtained by using a screen cut away in the middle, with green gauze in that space. At the back of this is placed a red curtain. A still picture is focused on the screen border, and then motion pictures are thrown on the gauze. The subject matter appears to stand out in living solidity through the opening. It may be seen, however, that both these stereoscopic effects are merely "stage" tricks; and plastic photography will probably not be accepted until the stereoscopic impression can be produced through exhibition from the projector or other apparatus.

The Eastman Research Laboratories at Rochester, established in 1912, are devoted to the study of motion picture photography and its allied contributaries, resulting in continued improvement in this very important mechanical department. There will probably be greater improvement in projection apparatus, therefore, since very little research or improvement had been attempted until recent years.

Picture making is receiving more serious attention than ever by producers themselves; and that they will continue to attract to its ranks better directors and players is a foregone conclusion. Thus the cinema has improved, and will continue to do so. During the past two years, for instance, many notable picture productions were made, including "The Covered Wagon," "The Ten Commandments," "The Big Parade," "Beau Geste," "Ben Hur," "Seventh Heaven," "Variety," "King of Kings," and others of similar character.

The production of motion pictures will furthermore be increasingly international in scope. Both directors and players from various foreign countries are now being brought here to make films. In this country they will be given scope for

their talents. Producers realize that the photodrama has an international market, and that the fact must be considered in the making of the product. The widening of scope should have a very beneficial result on the industry, bringing about the interchange of the finest directors and artists.

There are other significant indications of true progress in the making of motion pictures. One is the realization that the success or the failure of the creation is in the hands of the director, who is recognized as being responsible for the result. Producers now feel that the most important step in the making of a good picture is getting a director of talent and imagination, that good pictures can result only from sympathetic handling. Stars in themselves cannot continue to be successful without proper vehicles and expert guidance. Another salutary tendency is the steady displacement of grandiose effects by more subtle appeals to the intellect. Good story interest, with logical and intelligent sequence done simply, have proved the biggest moments in most of the successful showing. A few years ago the most popular films were the immense productions, such as "Intolerance," or "Cabiria," where big sets and a great number of players predominated. We still have productions of the type, but there is more appreciation for films in which the director and the actor must impress the audience through the finer exhibition of brains and ability.

At no time in its thirty years of progress has the motion picture faced a more promising future than at this time. The future of production is in safe hands under the guidance of such men as Joseph M. Schenck, Louis B. Mayer, Jesse L. Lasky, Cecil B. DeMille, W. R. Sheehan, and many others who have proven by accomplishment their leadership.

Interest continues in television. Experimenting in this new field, inventors have been able to broadcast objects over a meter wave length, which registers in the same way as sound on a radio receiving set, except that this apparatus is equipped also with a screen on which the object is thrown. In a recent address before the Institute of Radio Engineers, Dr. E. F. W. Alexanderson, Consulting Engineer of the General Electric Company, exhibited his television projector, which picked up

photographs from station WGY on the standard receiving set in his laboratory, and recorded them in two minutes. The photographic record was made by a standard oscillograph, with some optical adaption, which gave an exposure on a sensitive film of paper. These photographs were sent on a wave length of 379.5 meters.

Television was also introduced to the public on April 7th, 1927, when President Gifford of the American Telephone & Telegraph Company talked to and saw Herbert Hoover, located three miles away. Figure 36 shows a diagram explaining the operation of the apparatus used.

Is it to be expected that with motion pictures made available for home use, the world will stay at home and take its entertainment through various patented devices? I think not. Excellent as is the transmission of the symphony concert over a good radio, it will never completely satisfy the wishes of those who have the opportunity to attend the concerts in person. The impulse that sent people to the county fair, in other days, will never die.

In this and in similar enterprises the great problem is how to meet the cost of broadcasting. Such inventions are most ingenious, and will serve their purpose as disseminators of knowledge, and make life more enjoyable in homes located in remote communities; but no mechanical device can take the place of the thrill of going out, of seeing people and being seen by them, of getting into an environment different from the surroundings of home, of experiencing the satisfaction of dressing up, and mixing with other pleasure hunters. The appeal of bustle and lights in a crowd makes the adventure of an evening out. Some feel that audiences of the future, seated in theaters, will view new films transmitted by electrical waves, of events throughout the country, even as these last are occurring.

Moving pictures will push education forward more rapidly than any other agency. They will bring to millions all over the world actual knowledge of science, literature and history. They will do, through image education, what the printing press did through symbols. Pictures that are well made and care-

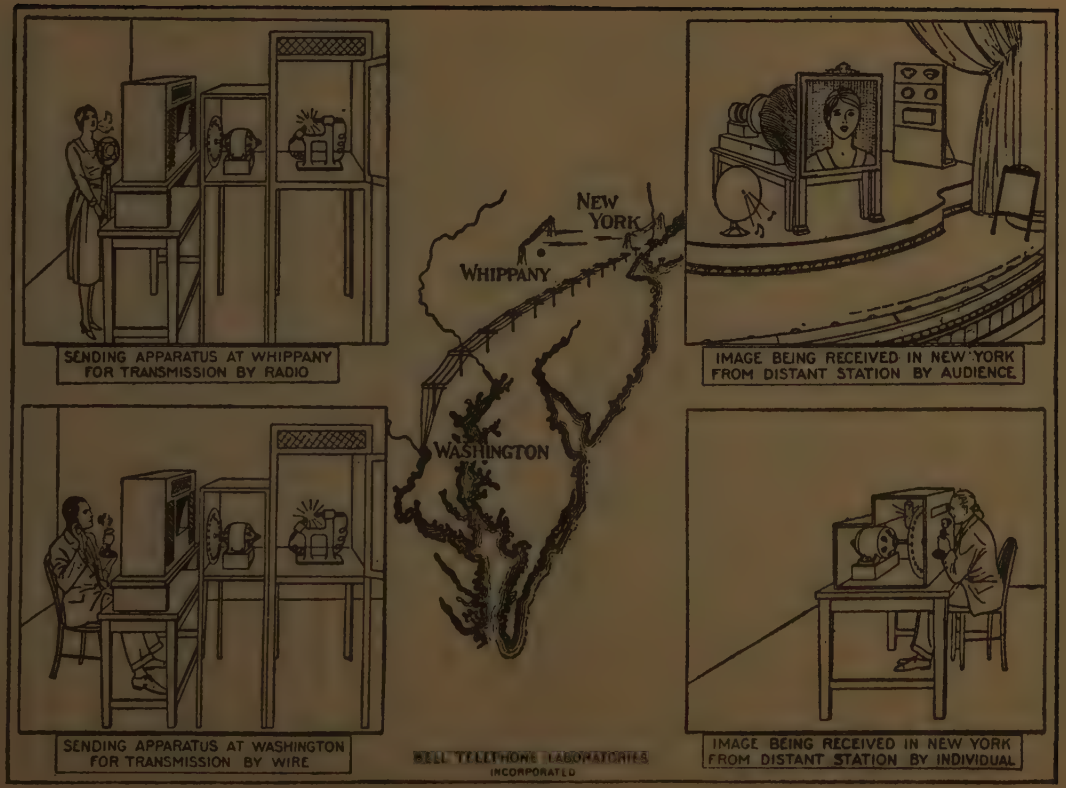

NEW YORK
WHIPPANY
WASHINGTON
SENDING APPARATUS AT WHIPPANY FOR TRANSMISSION BY RADIO
IMAGE BEING RECEIVED IN NEW YORK FROM DISTANT STATION BY AUDIENCE
SENDING APPARATUS AT WASHINGTON FOR TRANSMISSION BY WIRE
IMAGE BEING RECEIVED IN NEW YORK FROM DISTANT STATION BY INDIVIDUAL
BELL TELEPHONE LABORATORIES INCORPORATED

FIGURE 36
Television

fully produced, represent the greatest educational instrument in existence, and are destined in future generations to become the greatest of all teachers. The text books of to-morrow will be supplemented by the cinema. Motion pictures will ultimately take their place as an important implement of teaching, not as a substitute for the teacher or the text book, but as a necessary and supplemental aid. Their proper use will be determined through study and experimentation; with the perfection of synchronized talking motion pictures, lecturers and educators of prominence in the cities will be available for the schools of the country. The time will come when every class will show lessons upon a daylight screen, spreading knowledge and inspiration throughout the world.

The greatest improvement in the industry will probably come through the motion picture theaters themselves. Finer and larger structures, with every possible scientific aid, and with a more advanced type of operation, will make possible greater audiences and wider dissemination. For instance, recent installation of refrigeration in some motion picture theaters has virtually banished the summer dull business. The introduction of the equipment in the Rivoli Theatre, New York, proved so great a success, that practically every house in the same vicinity followed the lead the ensuing year. The tremendous possibilities of refrigeration are just beginning to be appreciated. In fact, it is only during the past few years that any dependable scientific apparatus has been available. Within the next five years, refrigeration will be installed in every worthwhile motion picture theater. This will add millions of patrons to the swelling audience. . . . .

Undoubtedly, one of the foremost developments of the future will be the erection of fine modern theaters of large capacity which will replace the ones of yesterday. Every large community will boast of its super-theater of fine architectural design, of finer quality, and of generous scale and grandeur. The motion picture theater of to-morrow will be the noblest and most attractive building in each community, if it isn't considered so to-day. Such large theaters will attract even greater audiences than before, contributing a wider use-

fulness thereby. For the institution is definitely established as a practical, dependable, and indispensable utility. Motion pictures as a good of proven value, both culturally and economically, have been generally accepted throughout the world.

Recently Columbia University recognized the necessity for producing trained men and women for the motion picture industry by establishing a university course which will give suitable courses in the technique involved in the various branches of the business. Although no definite method has yet been evolved, a committee of the faculty of the university has been named to establish a complete curriculum for the many-sided subject. Crystallizing the screen's ultimate service to society, Dr. Nicholas Murray Butler described the motion picture as being much more than an industry. "Instead," he said, "it is a profession and an art which demand the contributions of other arts and sciences in the fullest and most exacting measure if it is to fulfill its highest mission as the medium through which the sum of human knowledge might be translated into terms that all mankind can understand and enjoy."

As a vehicle for spreading information, the motion picture has but begun its journey. In time to come, this agency will be used with great benefit. Here we have a language which all peoples understand; it is truly the universal speech.

There is a likelihood that short-subject theaters may be established in some of the large cities, sponsored by the producers and distributors of short subjects. The motion picture enjoyed its first prosperity through "store shows," and the modern "short subject" theater may again prove a profitable outlet for brief exhibits, and at the same time be an excellent means for exploitation of short subjects—the ideal length for educational projects.

An interesting program can be provided in a two-reel comedy, a news weekly, a novelty reel, and a scenic, perhaps supplemented by an organ solo. A moderate price of admission should find good support in central locations, where people may drop in for a short time. Such theaters of small capacity, which are adequately equipped and conducted in a high grade manner, should meet with favor.

Next to the motion picture itself, music will continue to be the most outstanding unit on the varied program, and higher standards may be expected in the development of the auditory art in operation.

The motion picture has appealed to science as an instrument of great power. Motion study, the behavior of the slow process of growth of microbiology, the study of high speed mechanisms, and laboratory research, generally are making excellent use of the film. Science will increasingly use the cinema for record, study, discovery, and instruction. The National Bureau of Standards at Washington has made motion pictures an important adjunct in recording valuable information. Dr. George K. Burgess, Director of the Bureau, recently read a paper before the Society of Motion Picture Engineers, reporting that: "New instruments developed primarily for Bureau research may be of interest to you—a precision sensitometer for plates and films; equipments for precise colorimetry, photometry and radiometry; new cameras for special uses, one to photograph flying bullets in a millionth of a second, another to photograph projectiles from big guns, another for photographing the complete interior of corroded pipe; a research camera for developing photography through haze; and a target practice camera which locates in three dimensions each shot in naval gun practice. The Bureau's method of photographing the entire interior surface of a rifle barrel is also to be tried out for photographing the interior of the bronchial tubes in clinical cases."

The Society of Motion Picture Engineers maintains world-wide scrutiny of the technical work as it relates to the field. This association has caused such developments to be turned into practical use within the industry. It is a clearing house of scientific research, in which engineers are always endeavoring to discover better ways of doing things, with the result of improvements in exhibiting, as well as in the production of the product itself. Twice yearly the Progress Committee of the Society reports developments of importance. With the entire world to draw upon for data, this report is always fraught with interest.

For historical references, motion pictures in the future will be of even greater value than were still photographs of the past. That this is recognized, is clearly shown through the request recently made by Mr. Will H. Hays to President Coolidge, that twenty vaults of the proposed Archives Building be set aside for the storage of films that may be of historical value.

It would take a bold man to predict with confidence what development will take place in the coming generation. If the next thirty years of the art shows the same progress as the first thirty years, its strides will be enormous. The real developments, like the industry itself, are in their infancy; and the future is all the more fascinating because of the tremendous possibilities.

But why should I gaze into the crystal alone? Surely the reader need not urge unduly the gift of prophecy we all share in visioning the perspective ahead. If he is turning these pages in curiosity only, and not for any professional reason, he nevertheless has been a patron and an observer. He can sit back in his chair, close his eyes, and conjure up fantasies remarkable in the foreview, but no less possible than the miracles that are already everybody's facts. If he is the special student, fitting himself for some high rôle in the march of our progress, he can pace his room and dream the dreams which, next year perhaps, he will be shaping into reality in some locale of his generalship. If he be already an exhibitor, he has probably no need of my suggestion that here is a moment for planning and budgeting the development which has been stirring in the back of his mind for the past six months. Patron, initiate, veteran—he has his potentiality to aid, his opportunity to share, in the inevitable advance.

Over the roadways of the world, the towers of the new thing look down amicably on life, or ahead, dreamily, at the future. Their eyes are young, and see clearly. They know that man's progress lies not in the Babel, not in the race, but in the lifting. With all due respect to those who may believe me vainglorious, I point to the fact, the picture, of the Paramount Building, raising its globe high above the heads of com-

mercial, theatrical, journalistic neighbors. Youth will be served.

Only the senile have ceased to look ahead. What we mean when we say "future," is "youth!" And there is in the motion picture—art, science, or industry—an element that cannot age: the eternal spirit of play. The heart and the head will hunger forever after the games and delights of life; and in this sport that turns existence into enchantment, the eye is master of the revels. The present is sliding from us as we dream and act. The past, for its achievement, is so brief! Is not our industry, almost entirely, a figure beyond? As with the growing boy, the blossoming girl, our history has hardly yet been lived, but stretches still uncertainly and gloriously before us.

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